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ABSTRACT

The curriculum guide is designed to help high school art teachers develop a course of instruction to enhance student understanding and knowledge of 20th century art and architecture. A major objective of the course is to develop student ability to recognize, compare, and analyze style, form, and expressive content as a means of achieving greater insight into the meanings of 20th century art and architecture. The suggested course is divided into three parts: chronological overview; comparative analysis of movements, styles, and techniques; and independent student research. Three major sections of the guide present sample teaching units based on concepts in each of the three course areas. Each unit identifies its basic concept, a learning objective, instructional suggestions, assessment measures, bibliographic resources, and an activity to correlate the unit with the overall program of instruction. The guide can serve as the basis for a mini-course, a one-semester course, or a year's course. It can also be used in developing instructional objectives pertaining to art history which are included in most studio art courses. A briefly annotated bibliography cites 90 teacher and student resources. Appendices present a sample chronological overview of 20th century art and architects in chart form; and short descriptions of specific movements and styles in 20th century art and architecture. (Author/AV)

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TWENTIETH CENTURY ART & ARCHITECTURE

Instructional Guide and Resource

SO 010 721

Montgomery County Public Schools
Rockville, Maryland

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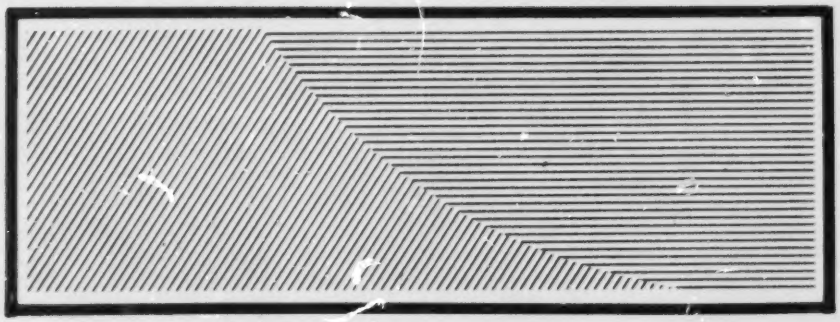


INTRODUCTION

This curriculum guide is designed to assist teachers, Grades 9 through 12, in developing a course of instruction that will change student perceptions of 20th century art and architecture. Course content will focus on the characteristics and trends in art and architecture of this period with consideration for derivative sources and for potential future directions.

This guide provides one means of organizing the content and activities of an art history course. Other means, better suited to particular class groupings, are encouraged provided they account for the differing learning modes of students. The activities suggested allow for student differences and are intended to provide a varied approach to the content. Teachers are encouraged to be engaged in a continuous process of assessing student interests and developing new activities designed to meet the goals and objectives of the course. The Art Concepts and Activities Bank will serve as a valuable resource for additional activities and topics for discussion.

The suggested course is divided into three parts:

1. Chronological overview
2. Comparative analysis of art and architecture/movements, styles, and techniques
3. Independent student research and study

This guide may effectively serve as the basis for a mini-course, a one-semester course, or a whole year's work. It will also serve as a resource for the development of instructional objectives pertaining to art history which are included in most studio art courses. It is recommended that preliminary planning for an art history unit provide a variety of resource materials including slides and reproductions, reference books, art and architecture periodicals, and a textbook.

GOALS

A major objective of this course deals with the development of student ability to recognize, compare, and analyze style, form, and expressive content as a means of developing a greater insight into the purposes and meanings of art and architecture of the 20th century. Activities are designed to provide a broad overview of these art forms while allowing for indepth studies of individual artists and architects. This course should provide a comprehensive view of the subject and help the student formulate some basic concepts and understandings which will increase his/her appreciation of art and architecture. A continuing study of the field will stimulate a greater awareness of our need to change the environment and make visual statements.

The major goals of a course in Twentieth Century Art and Architecture are to demonstrate an awareness of the significant movements in the art and architecture of the 20th century; to study the relationships of 20th century art and architecture to the social, economic, and cultural needs of society; to develop an increasing sensitivity to creative and aesthetic values within one's environment; and to recognize the need for citizen concern for environmental planning.

NOTE: The teacher may find in the Resources section of each unit, and in the general Bibliography, the titles of books no longer included in *Books in Print*. They are nevertheless listed because they are considered outstanding references, and some teachers may still have access to them.

OVERVIEW

A course in twentieth century art and architecture may be offered to any high school student in Grades 9, 10, 11, and 12 as an elective for one semester or one year. Students may earn one-half or one full elective credit which may be applied toward graduation requirements.

The instructional objectives identified for the course *Twentieth Century Art and Architecture* are listed in the *Program of Studies*, Vol. 2, as follows:

By the end of the course, the student should be able to:

- identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent
- describe a favorite work of this century in terms of the effectiveness with which it utilizes materials; its expressive qualities; its compositional structure; and its derivative sources
- compare selected works of art and architecture in terms of the artist's and architect's treatment of form and space
- name several artists and or architects who are representative of the major movements during the 20th century
- identify several major architectural features that commonly describe a structure or dwelling
- describe the conceptual and intuitive modes of investigation commonly employed by artists
- demonstrate the mastery of a basic vocabulary for 20th century art and architecture
- describe the functions of art and architecture museums and galleries
- identify the media and processes employed in significant works of art
- name an art or architecture historian, a critic, or a museum director who is an acknowledged authority on 20th century art or architecture
- name an authoritative book on the subject of 20th century art or architecture
- discuss the effective use of materials commonly employed in contemporary architecture

In addition, the students will have acquired some foundation for being able to:

- demonstrate an appreciation of contemporary art and architecture by voluntarily visiting displays of contemporary work; collecting reproductions of 20th century art and pictures of 20th century architecture; or reading a book on the subject
- identify well-conceived plans for urban and interurban change that speak to the need for concerned public interest in environmental planning
- discuss the influences associated with several 20th century movements in art or architecture

These objectives for instruction are related to that MCPS goal of education which provides for:

> "The development of some of the basic disciplines and skills in the . . . creative arts to be used throughout [the student's] life for communication, expression, and enjoyment"

This guide will provide further support to the goals for aesthetic expression by helping each student gain:

- a knowledge of the nature of the creative . . . arts
- experience with a wide variety of art forms
- a perspective for developing his/her own aesthetic criteria and tastes
- understanding of the contribution of the arts to human communication

POINT OF VIEW

A rationale for the content and instructional activities presented in this guide are expressed in the following point of view from the *Program of Studies*.

The art education process provides the student with the opportunity to develop aesthetic awareness, critical thought, and cultural understanding through sensory exploration of the natural and created environments. The student will use these sensory experiences, enhanced by feelings, imagination, creativity, and art techniques, to form the basis for art activities.

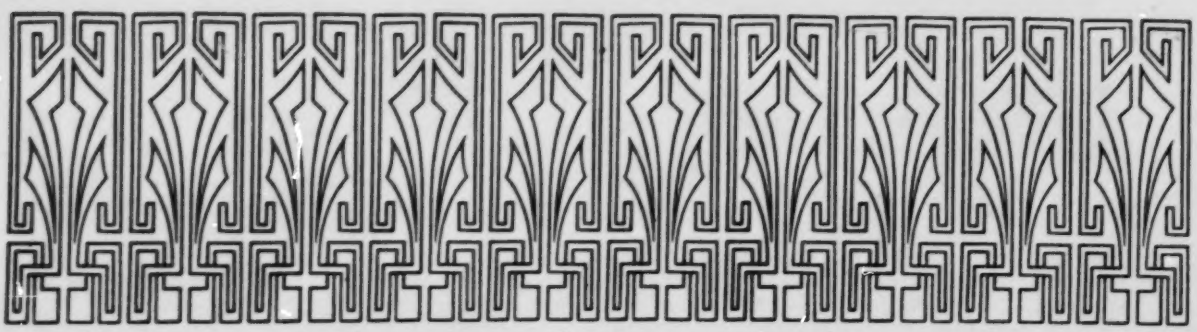
Aesthetic awareness, critical thought, and cultural understanding share equal importance with art production in the art education process. The student develops an appreciation of art through contact with works of art, the student's own art form, peer art, and masterworks of art. Through comparison, the student learns to make critical judgments about the quality of works of art encountered. Through the awareness of differing periods and styles in art, the student develops a sense of history and becomes aware of the individual's place in time and in society.

Art education permits the student to experiment with art media and provides a variety of art forms for study. Through such experimentation and study, the student becomes better able to translate remembered experiences into a symbolic, visual language as well as to interpret that language in aesthetic terms. Art becomes both a source of self-realization and a way of communicating with others. By engaging in the art process, the student develops the skills and techniques needed to make a visual statement. In addition, the student learns to interpret the meaning of art work created by others and engages in problem-solving and divergent and creative thinking through participating in "open-ended" art projects. Within the framework of art education, the student explores the elements of art and principles of design, using these elements with more complexity as he/she advances in the art program.

The learning and production tasks in the art program are developmental; thus, the art program K-12 covers many of the same art concepts at different levels of complexity — varying according to media, motivation, and sophistication of the student's knowledge. Vocabulary building begins in kindergarten and increases in scope and complexity until the student is able to make meaningful statements about art.

The art program enables the student at the elementary level to become aware of art career possibilities and presents more specific career information at the secondary level. Even those students who will not pursue art as a vocation may well enjoy it as an avocational interest.

The art education process will enrich the lives of most students by expanding their aesthetic awareness, understanding, and appreciation of art. As they become increasingly more discriminating viewers and consumers of art, aesthetic awareness will reveal itself in the decisions they make about their visual environment.



PART ONE: CHRONOLOGICAL OVERVIEW

I. INTRODUCTION

A thematic or concept-centered approach to presenting a chronological survey of art and architecture is suggested. A comprehensive preview of 20th century art and architecture based on a single theme or concept and limited to several class sessions should be followed by other comprehensive overviews at intervals throughout the course.

The topics, concepts, and questions listed below under Content may be considered in developing each chronological overview. Other topics can be developed as the need arises or as prompted from classroom discussion. Although some questions and topics may not lead to simply-stated conclusions, their use is intended to stimulate student interest, provoke discussion, and, at the same time, present important information.

II. OBJECTIVES

At the end of this unit of study, the student should be able to:

- use an appropriate vocabulary in discussing art and architecture
- name some of the major artists and architects of the 20th century
- describe some of the origins and influences of the major movements of 20th century art and architecture
- discuss some aspects of art and architecture in terms of social and political influence

III. CONTENT

Chronology

One method for developing a broad concept of the evolution of 20th century art and architecture is to produce timelines or flow charts of significant names and events. Two kinds of charts are suggested:

Bulletin board pictorial timeline

Teacher and students collect reproductions from magazines and other sources.

As overview develops, new pictures and information are added.

Chart should include major movements, key artists and architects, dates, and significant historical circumstances or events.

Students keep a personal timeline chart, entering the names of artists, architects, and movements they are familiar with.

Use reproductions or sketches where possible.

Include information similar to that on the bulletin board.

The following is a beginning list of potential discussion topics, questions, and concepts that may be developed into units of study:

The 20th century artist's concern for form, space, and time has prompted a transition in media which parallels the media transition of the Italian Renaissance. (See sample unit.)

Most 20th century art can be categorized in relation to the experience of the outside world or to the experience of the inner world. (See sample unit.)

One can view art as a reaction to the commercial culture. (See sample unit.)

Contemporary art, like the art of the past, is produced with the processes, tools, and materials available and reflects a major characteristic of a culture. (See sample units.)

Twentieth century architecture evolves through periods of emphasis on decoration, form, and symbol. (See sample unit.)

How do artists interpret what they see, think, or feel?

Why does the appearance of art change over decades of time?

The 20th century may be viewed as a period when abstraction in art became, for the first time, a conscious effort.

How is an important artist or architect distinguished from others less important in their field?

Artists usually reflect the cultural milieu within which they operate.

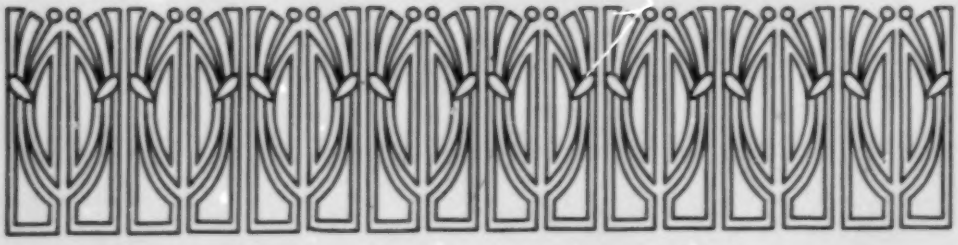
Artists often react to social or political forces.

Some specific pieces of art and architecture have special importance in the evolution of style in art.

The role of the architect has grown from a builder of living and working spaces to a visionary of environment and protector of world ecology.

Fine art often affects design changes in other areas; e.g., industry, crafts, advertising, and fashion design.

After World War II, the center of avant garde art shifted from Europe to the United States.



SAMPLE UNITS

CONCEPT: *The concern of 20th century artists for form, space, and time has prompted a transition in media which parallels the media transition of the Italian Renaissance.*

OBJECTIVE: Identify and compare the media used and the reasons for their shifting emphasis during the Italian Renaissance and the 20th century.

SUGGESTIONS FOR INSTRUCTION:

Review the major Western art forms prior to the Renaissance.

Discuss the works of major sculptors and painters of the Italian Renaissance beginning with Masaccio. The concern for linear perspective was futile for sculptors but presented a world of challenges to the painter. As a result, painting dominated the work of this period.

Read Mondrian's *New Form* and study his paintings. He was the first artist to realize the limitations of painting in dealing with form and space and, therefore, limited his compositions to rectilinear shapes and primary color with a concern for equilibrium. Did Mondrian have any concern for linear perspective?

Review and discuss contemporary media that are used to explore form, space, and time relationships such as television, kinetic art forms, sound and light sculpture, environments, and "happenings." Note the increasing numbers of art works in these media.

Assemble a folder of clippings, sketches, and statements that illustrate the use of three-dimensional media today.

View and discuss the film *Twentieth Century Art: A Break with Tradition.*

ASSESSMENT MEASURES:

Identify art media of the Italian Renaissance and the 20th century.

State reasons for the shift in media emphasis during these two periods.

RESOURCES:

Feldman, Edmund. *Varieties of Visual Experience: Art as Image and Idea.*
Gabo, Naum. *Of Divers Art.*
Mondrian, Piet. *New Form, Documents of Modern Art.*
Twentieth Century Art: A Break with Tradition, MCPS Film #0031

PROGRAM OF STUDIES CORRELATION:

Compare selected works of art and architecture in terms of the artist's and architect's treatment of form and space.

CONCEPTS: *Most 20th century art can be categorized in relation to the experience of the outside world or to the experience of the inner world.*

Art portrays either the reality of nature (things as they appear to exist) or the reality of the artist (things created by the artist reflecting the influence of his/her mind.) These two realities are represented in 20th century art by Surrealism and Constructivism.

OBJECTIVE: Contrast Surrealism and Constructivism and identify significant artists, their sources of motivation, and some current artists whose work reflects an influence by either movement.

SUGGESTIONS FOR INSTRUCTION:

Read the first 24 pages of *Encounter with Art* by Hastie and Schmidt. Discuss the two categories of 20th century art as represented in some reproductions.

Divide a tack board horizontally with two different colors of wrapping paper. Each student clips an object (or portion of one) from a magazine photo. Taking turns, each student clips an item to the board. The resulting Surrealist composition is viewed through a hand-held frame, then analyzed for meaning and given a title. Discuss the works of De Chirico, Ernst, Tanguy, and Dali.

Develop another group composition on the tack board, adding real flat objects or materials to the composition. Discuss the collages of Braque, Picasso, Ernst, and Schwitters. Review the Surrealist manifestos of Breton written in 1924 and 1929.

The laws of chance can provide the artist with a visual order completely independent of either imitation of nature or the limitation and bias of his/her own invention. Assign numbers 0 through 9 to a set of colors. Using the phone book as a source of number combinations, color in the squares on a sheet of graph paper, working in a systematic way across the paper. Would you associate this exercise with Surrealism or with Constructivism?

ASSESSMENT MEASURE:

Describe Surrealism and Constructivism and cite several early examples of each movement that are reflected in today's art.

RESOURCES:

Barr, Jr., Alfred H. (ed.). *Fantastic Art, Dada, Surrealism.*
Hastie, Reid, and Schmidt, Christian. *Encounter with Art.*
Jean, Marcel, and Mezei, Arpad. *The History of Surrealist Painting.*
Richter, Hans. *Dada: Art and Anti-art.*
Rickey, George. *Constructivism: Origins and Evolution.*

PROGRAM OF STUDIES CORRELATION:

Discuss the influences associated with several 20th century movements in art or architecture.

CONCEPT: *Art is a reaction to the commercial culture. The 20th century emphasis on technology, mass production, and a consumer-based economy led artists to question the banality of the commercial mass media such as billboard and advertising art. Commonplace commercial visuals are utilized by artists in a variety of ways to create new meanings.*

OBJECTIVES: Demonstrate an understanding of the use of commercial graphics in pop art by stating why artists used specific items. Discuss environments created by pop artists in terms of emotional impact and satirical statement. Examine elements in the (commercial) culture which led to pop art statements. Define Pop Art, either verbally or graphically.

SUGGESTIONS FOR INSTRUCTION:

The works of Andy Warhol, Roy Lichtenstein, Tom Wesselmann, James Rosenquist, and Claes Oldenburg are shown for discussion. It is noted that the trend had its beginnings in collage, Dadaism, Surrealism, the machine-age work of Leger, the "found" art of Duchamp, and the work of Jasper Johns. Discuss the use of commercial symbols, cartoons (comics), and billboard art as a satirical comment; and examine the reasons for the development of Pop Art. Questions might include: How has mass production affected the food industry? How does media advertise it? Does the automobile play a part in this art? Is repetition of the message necessary? Is it numbing? How? Does commercial art dull the senses? Does it assault the viewer?

Each student displays at least one well-known, easily recognized symbol (Green Giant, Wonder Bread, Holiday Inn, Campbell Soup, Chevrolet, Tide, etc.). The class examines the symbols and decides which are commonplace. Well-known television commercials and advertising slogans may be brought into the discussion. Sunset Strip billboards and Las Vegas neon signs are cited as sources for the artist. (For a description of Las Vegas, see Tom Wolf's *Kandy-Kolored Tangerine-Flake Streamline Baby.*) Students may use symbols to make their own statements. Repetition and color changes as evidenced in Pop Art are discussed.

Kienholz' and Wesselmann's environmental works and the sculptures of Oldenburg center on an everyday item or aspect of society which is a visual cliche. Through the use of collage or mixed media, students may express a societal commonplace such as "The Drive-In," "Parking Lot," "Last Rock Concert," or "Soft Motorcycle."

A discussion of these studies and comparison of intentions furthers consideration of the impact that commercial elements and mass media (print, film, electronics) have on the culture. The artist may treat the subject with irony or he/she may indicate acceptance and an uncritical attitude.

ASSESSMENT MEASURES:

Define Pop Art in your own terms, and express a judgment about its significance in today's culture.

Suggest poster designs which could be rendered in a manner that would indicate optimum use of Pop Art techniques (silk screen multiples designed as box labels, litho movie posters, BenGay dots, and balloon comments). To what extent do these ideas signify an understanding of the significance of pop art?

RESOURCES:

Kultermann, Udo. *The New Painting*
Lippard, Lucy R. (with contributions by Lawrence Alloway, Nancy Marmer, and Nicholas Callas). *Pop Art.*
Weller, Allen S. *Art USA Now*, Volumes I and II.
Wolf, Tom. *Kandy-Kolored Tangerine-Flake Streamline Baby.*

PROGRAM OF STUDIES CORRELATIONS:

Identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent.

Describe a favorite work of this century in terms of the effectiveness with which it utilizes materials; its expressive qualities; its compositional structure; and its derivative sources.

Discuss the influences associated with several 20th century movements in art or architecture.

CONCEPT: *Contemporary art, like the art of the past, is produced with the processes, tools, and materials available and reflects the technological character of a culture.* (Example A)

OBJECTIVE: Recognize the increasing variety and complexity of art processes as demonstrated in kinetic art.

SUGGESTIONS FOR INSTRUCTION:

Study and discuss the works of several kinetic artists under each of the following categories:

Motion painting — static canvases employing cinematic techniques of repeating form in patterned sequence

Marcel Duchamp — "Nude Descending the Stairs"
Balla — "Racing Automobile"
Victor Vasarely — checkerboard series

Optical phenomena — in which apparent or actual movement of the object or movement of the observer produces an intense sensation of change and motion

Heinz Mack — mechanized moire patterns
Bridget Riley — wavy parallel lines

Transformations — in which rapid movement seems to dematerialize an object, or in which movement of the object or of the observer can bring about a marked change in its appearance

Jaacov Agam — sawtoothed surfaces
Jesus Soto — lined screens and suspended rods

Movable works — in which the observer is encouraged to alter or rearrange the painting or sculpture

Charles Huntington — "Boob Tube"
Yashide Kobashi — "Plumbob IV"
Julio le Parc — mechanisms involve spectator
Karl Gerstner — "Tangential Eccentric"

Sculptures or paintings — in which motorization with gears, cranks, and levers is employed to push and pull, lift, and turn

Bruno Munari — "Nine Spheres in a Column"
Jean Tinguely — self destructing series
Pol Bury — machines with surrealistic movement
Nicholas Schoffer — works react to intensity of light and to sounds

Movement itself — using economy of means and simple mechanics

Alexander Calder — mobiles
Len Lye — rotating steel rods
Jose de Rivera — rotating loops
Takis — electromagnetic sculpture

Light play — a dependence upon movement of either the light source or the viewer

Gunther Vecker — "Light Forest"
Gianni Colombo — "Great Pulsating Surface"
Rockne Krebs — laser compositions

Motion pictures — in which techniques of animation and cinematography are utilized to produce moving images that are optically projected

Computer-made film — in which a special language and technique are used to program computer graphics

Bell Telephone Company
Boeing Aircraft Company
Brooklyn Polytechnic

Read any text on the subject of kinetic art.

Working as a group, the class should develop a chronological chart of significant kinetic art forms. Refer to the classification of kinetic art movements by Popper.

ASSESSMENT MEASURE:

Using a collection of photographs of kinetic art, identify the process employed in making each one or cite the technology required for its design.

RESOURCES:

Brett, Guy. *Kinetic Art.*
Carraher, Ronald C., and Thurston, Jacqueline B. *Optical Illusions and the Visual Arts.*
Halas, John, and Manvell, Roger. *Art in Movement. New Directions in Animation.*
Hastie, Reid, and Schmidt, Christian. *Encounter with Art.*
Hulten, K.G. Pontus. *The Machine.*
Popper, Frank. *Origins and Development of Kinetic Art.*
Reichardt, Jasia. *Cybernetics, Art and Ideas.*

PROGRAM OF STUDIES CORRELATIONS:

Describe a favorite work of this century in terms of the effectiveness with which it utilizes materials; its expressive qualities; its compositional structure; and its derivative sources.

Discuss the influences associated with several 20th century movements in art or architecture.

CONCEPT: *Contemporary art, like the art of the past, is produced with the processes, tools, and materials available and reflects the technological character of a culture.* (Example B)

OBJECTIVE: Identify the variety and scope of art processes and materials as demonstrated in the paints and surfaces used in art of the 20th century.

SUGGESTIONS FOR INSTRUCTION:

The study of color and color relationships are areas of concentration in the works of a large number of 20th century artists.

Read the short chapter on color in *Constructivism* by George Rickey.

Look at the works of Morris Louis, Kenneth Noland, Gene Davis, Victor Vasarely, Hans Hoffman. Compare the range of colors in these works with the color range in paintings by Rembrandt, Hals, da Vinci, Whistler.

Each student should cut samples of color from magazines (a limited time is set for this). The class then cooperatively should arrange all samples in order by value or spectrum.

Identify the colors that do not appear in the representative samples of Rembrandt, Hals, or Whistler; and Louis, Davis, or Hoffman.

Discuss the reasons for the increased range of color used in contemporary art.

The wider range of materials available to the 20th century artist has introduced new surfaces and colors stimulating new styles. View and discuss the film *Art for Tomorrow*.

Look at the materials commonly employed in art works prior to this century: woods, bronze, stone, gold, silver, stained glass, tapestry fabrics, fresco plaster, etc.

Compare these with the range of materials employed in contemporary art such as:

Epoxy resin — Frank Gallo
Chromed metal — Ernst Trova
Stainless steel — David Smith, Harry Bertoria
Rusted steel — Anthony Caro
Polyester — Niki de Saint-Phalle
Plexiglass — John McCracken
Vinyl plastic — Jasper Johns, Claes Oldenberg
Draped fabric — Christo, Sam Gilliam
Light surfaces — Don Flavin
Painted sheet metal — Don Judd

Identify the means for forming and assembling various contemporary materials.

List the materials that require special facilities for safe forming and finishing.

Compare this type of studio with the traditional concept of an artist's studio.

STUDIO ACTIVITIES:

Select a reproduction of a painting from any period. Duplicate the major shapes and colors in the painting by pasting up paper or leaf colors. (Autumn leaves preserved with polymer are an excellent source of color.) Try to give a general impression only as to climate, temperature, aroma, or sound of the painting — not minute details.

Do two stripe paintings by pasting up strips of colored paper or leaves. Select and paste the colors for one painting entirely at random. (Do not plan which color will be placed next to another.) Do the second painting more deliberately. Select and place each strip carefully. Compare the two results.

Do two stripe paintings. In each painting, use the same colors in the same sequence. The only difference will be that one set of paper strips will be torn, the other cut. Compare the results.

ASSESSMENT MEASURE:

Given a set of 20th century art reproductions, identify the materials and processes in each.

RESOURCES:

Albers, Josef. *Interaction of Color.*
Rickey, George. *Constructivism: Origins and Evolution.*
Sloane, Patricia. *Color: Basic Principles and New Directions.*
Art for Tomorrow, MCPS Film #5816

PROGRAM OF STUDIES CORRELATIONS:

Describe a favorite work of this century in terms of the effectiveness with which it utilizes materials; its expressive qualities; its compositional structure; and its derivative sources.

Discuss the influences associated with several 20th century movements in art or architecture.

CONCEPT: *Twentieth century architecture evolves through periods of emphasis on decoration, form, and symbol.*

OBJECTIVE: Identify examples of 20th century architecture that emphasize decoration, form, and symbol, and relate each style to a social or technological influence.

SUGGESTIONS FOR INSTRUCTION:

Read chapters 9 and 10 in *The Visual Dialogue* by Nathan Knobler. Discusses the three major functions of architecture and identify the basic structural systems and some basic structural forms. Scan *Architecture* by Forest Wilson.

Study the works of Louis Sullivan at the turn of the century.

Determine the characteristics and sources of the beaux-arts style of ornament Sullivan used.

Review the developments in structural engineering that led to his use of non-loadbearing curtain walls.

Contrast the works of Sullivan with those of Mies van der Rohe and Eero Saarinen.

Characterize the forms and materials that each architect identified with.

Relate the use of these forms in architecture to their concurrent popularity in painting and sculpture.

Study the commercial buildings and structures in the neighborhood. Identify those that incorporate symbolic forms in their design — such as teepees, oriental motifs, etc. Identify also those structures that incorporate symbolism in the form of letters or signs as an integral part of their design.

Read the article "Ugly Is Beautiful — The Main Street School of Architecture," *The Atlantic Monthly* — April 1973.

Describe the function of symbolism in architecture.

ASSESSMENT MEASURES:

Using a given set of architectural photos, categorize each in terms of emphasis on decoration, form, and symbol.

Describe the social or technological reasons for changes in these three style categories.

RESOURCES:

Hamlin, Talbot F. *Forms and Functions of 20th Century Architecture.*
Jencks, Charles, and Baird, George. *Meaning in Architecture.*
Knobler, Nathan. *The Visual Dialogue: An Introduction to the Appreciation of Art.*
Stern, Robert. *New Directions in American Architecture.*
Venturi, Robert. *Learning from Las Vegas.*
Wilson, Forrest. *Architecture: A Book of Projects for Young Adults.*

PROGRAM OF STUDIES CORRELATION:

Compare selected works of art and architecture in terms of the artist's and architect's treatment of form and space.

PART TWO: COMPARATIVE ANALYSIS OF ART AND ARCHITECTURE MOVEMENTS, STYLES, AND TECHNIQUES

I. INTRODUCTION

The interest and active involvement of each student may be encouraged through the discussion of interesting topics and the exploration of concepts examined through a study of numerous works of art and architecture. Thoughtfully designed questions can help students acquire insights that will increase their knowledge of and appreciation for our art heritage. Students should be encouraged to look at, to analyze, and to compare works of art so that informed judgments can be made. Some suggested topics and activities are presented under Content of this section, and several sample units have been developed from this list.

II. OBJECTIVES

At the end of this unit of study, the student should be able to:

- describe a favorite work of art or architecture in terms of the effectiveness with which it utilizes materials; its expressive qualities; its compositional structure; and its derivative sources
- identify media and process employed in significant works of art and architecture
- distinguish between the conceptual and intuitive modes of investigation commonly employed by artists
- compare selected works of art and architecture in terms of the artists' and architects' treatment of form and space
- name several artists and architects who are representative of the major movements of the 20th century
- identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent

III. CONTENT

Suggested unit topics:

In making works of art, the artist tries to interrelate art elements, often emphasizing a single element. (See sample unit.)

Abstract expressionism represents the artist's attempt to free subconscious imagination by intuitive reaction to his/her media. (See sample unit.)

Although Surrealism took two directions, the most evident aspect of all Surrealism is the artist's depiction of a private world. (See sample unit.)

Dada, a term selected at random, identified an art movement that symbolically protested the irrational acts that led to World War I. (See sample unit.)

Sequential development in art is an example of the conflict between forces of continuity and those for change. (See sample unit.)

Contemporary art shapes our environment and affects our life styles. (See sample unit.)

The American Depression of the 1930's influenced American art by focusing attention on the American scene. (See sample unit.)

Twentieth century art is often produced in series rather than as individual masterpieces. (See sample unit.)

Film is primarily a visual form of communication employed by the artist (director) as a means of expression. (See sample unit.)

We create our environment making use of the natural elements and our own technological and aesthetic knowledge. (See sample unit.)

The integration of form and space in total unity was a primary factor in Cubist art and architecture.

Distortion is deliberately a part of expressionist art while some primitive art is distorted unintentionally.

The artist sometimes limits the variables in his work in order to arrive at solutions to formal problems dealing with spatial organization, color, line, and shape.

An intuitive artist must establish a condition within which he/she can work.

Most art is neither completely intuitive nor completely deliberate but rather a combination of these approaches.

Art that reacts to social and political factors is often critical.

Art that is subordinated to political or moral ends often subordinates the importance of creative solutions in favor of mass acceptance and understanding.

Can a painter create a religious painting? Are all religious paintings art?

The idea of psychic automation has played a significant role in the development of 20th century art.

The artist's and architect's integrity in the use of materials determines the validity of the work as art.

American art of the thirties is based on realism and recognizable subject matter because its social message was important.

Twentieth century art, while born from symbolism and representation, is based on the reality of the art form.

Varying levels of realism recur throughout the history of art.

Cubist painting was influenced by African, Iberian, and primitive art.

The use of ready-made materials in art today stems from Cubist and Dada experiments.

Style in art and architecture can be analyzed in terms of the artist's use of line, form, light, color, texture, and space.

Paintings, sculptures, and prints can be more completely understood by investigating the following aspects:

Related historical events
Subject or theme
Technique employed
Use of elements (See sample unit.)
Composition
Spatial treatment
Expressive meaning

SAMPLE UNITS

CONCEPT: *In making works of art, the artist tries to interrelate art elements, often emphasizing a single element.*

OBJECTIVE: Identify the elements of art in a variety of works, and compare the ways that several artists have developed an element in their work.

SUGGESTIONS FOR INSTRUCTION:

Read the introduction to *Gardner's Art Through the Ages* by de la Croix and Tansey, or Chapter 8, *Art as Image and Idea* by Edmund Feldman. Discuss various artists' use of the basic elements of line, shape, form, color, and texture. Using slides and reproductions, the teacher reinforces these concepts. Students determine, in each example, the main quality emphasized by the artist through his/her use of these elements. Study examples of art from the early periods of different cultures and contrast these with 20th century artists.

Teacher and students analyze the works of 20th century artists and architects in terms of their use of art elements.

Compare the use of color in a Raphael, a Matisse, and a Rothko.

Compare the lines of Horta's and of Wright's buildings of the early 20th century.

Compare the treatment of form in the various phases of development in Cubist paintings.

Explore the variety of textures available to the artist and architect.

Compare the textures in paintings by Pollock and Stella and in buildings by Corbusier and van der Rohe. What effect do these textures create?

Compare reproductions of Pollock canvases with a sample of paint on canvas done in a similar style.

Compare the treatment of form by Seurat and Picasso, Moore, and Calder, or Fuller and Soleri.

Compile a folio of reproductions or materials that illustrate various uses of the art elements.

ASSESSMENT MEASURES:

In a given set of reproductions, identify various uses of the elements.

Prepare collections of reproductions categorizing various uses of the elements of art.

Compare and analyze the different ways that several artists use an element in their works.

RESOURCES:

de la Croix, H., and Tansey, R. *Gardner's Art Through the Ages* (6th edition).
Feldman, Edmund Burke. *Art as Image and Idea.*

PROGRAM OF STUDIES CORRELATION:

Compare selected works of art and architecture in terms of the artist's and architect's treatment of form and space.

CONCEPT: *Abstract Expressionism represents the artist's attempt to free his/her subconscious imagination by intuitive reaction to the chosen medium.*

OBJECTIVE: Identify the media and processes of Abstract Expressionism, and distinguish between the intuitive and deliberate approaches to art expression.

SUGGESTIONS FOR INSTRUCTION:

Combine contemporary music with a rapid-fire show of slides. Presentations can be brief (10 or 15 mintues) and should include a variety of paintings and sculptures. (Try to capture the excitement and spontaneity inherent in Abstract Expressionism.)

Study slides and large reproductions of work by Pollock, Gottlieb, deKooning, Motherwell, Gorky, Gilliam, Kline, and Hoffman; and discuss the following:

Variety of media and processes employed in Abstract Expressionism

The theories of action painting; e.g., Hoffman's "push-pull" theory and Pollock's "dribble"

The significance of utilizing random shapes or colors

Read a section on Abstract Expressionism in any good text (e.g., H.H. Arnason's *History of Modern Art).* Look especially for the origins of Abstract Expressionism and identify some major influences. Read Chapter 5 of *Encounter with Art* by Hastie and Schmidt for comments on approaches to creativity.

Group discussion: Using two slide projectors, compare Abstract Expressionist work of the fifties with the early German and American expressionism of Nolde, Weber, Hartley, and Marin.

Look for parallels in surface qualities and for use of color (structural and expressive).

Look for differences in subject use, scale, techniques of painting application, and the projection of a mood.

Compare the ways in which Edward Munch and James Ensor represent time in their respective paintings.

Compare the way color conveys a mood with the way words and phrases convey a similar mood.

Try one of several expressionist painting techniques using one of the following artist's work as a model:

Mark Rothko — heavy massive brush strokes
Jackson Pollock — dripping and splattering the paint
Robert Motherwell — collage and spontaneous brush strokes

Motivate this activity by playing appropriate music or by discussing a controversial issue that will stimulate strong reactions.

Hold a group critique of completed works, and discuss these questions:

Was some control necessary?
Do results reflect specific attitudes?
What kind of structure, if any, is apparent in this type of work?
What kind of artist would become seriously involved in this type of activity?

ASSESSMENT MEASURES:

Distinguish between intuitive and rational approaches to the production of a selected group of works.

With a painting and through comments, demonstrate an understanding of the relationship of art materials and process to end product.

RESOURCES:

Arnason, H. H. *History of Modern Art.*
Johnson, Charlotte Buel. *Contemporary Art.*

PROGRAM OF STUDIES CORRELATIONS:

Describe the conceptual and intuitive modes of investigation commonly employed by artists.

Identify the media and processes employed in significant works of art.

CONCEPT: *Although Surrealism took two directions, the most evident aspect of all Surrealism is the artist's depiction of a private world. He/she may show this through either of the two directions, one being abstraction, the other fantasy or illusion.*

OBJECTIVES: Identify the two major forms of Surrealism as evidenced in specific examples of painting and sculpture.

Recognize the major characteristics common to each form or direction.

SUGGESTIONS FOR INSTRUCTION:

Read the first three chapters of *Dada and Surrealist Art* by William Rubin or Chapter 4 of *The Surrealists* by William Gaunt. How is surrealist painting related to automatic writing? Which form of Surrealism depends entirely on the imagination? Which form of Surrealism depends on imagination and control by the artist's mind?

Compare the following plates from the text *The Surrealists:* Plate 21, Paul Klee; Plate 25, Kurt Schwitters, Plate 40, Andre Masson. To what other art movements can each of these paintings be related?

Look at paintings by Salvadore Dali, Rene Magritte, Paul Delvaux, Yves Tanguy, and Giorgio de Chirico. Which of these fantasy Surrealists is most abstract in his definition of forms? Describe the similarity in forms by Dali and Tanguy.

Compare the paintings of Joan Miro with sculptures of Hans Arp. Describe the similarity in forms used by the two artists.

ASSESSMENT MEASURES:

Distinguish between two forms of Surrealism.

Identify specific works of Surrealist art representing each of these two directions.

RESOURCES:

Gaunt, William. *The Surrealists.*
Rubin, William. *Dada and Surrealist Art.*
. *Dada, Surrealism and Their History.*

PROGRAM OF STUDIES CORRELATION:

Identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent.

CONCEPT: *Dada, a term selected at random, identified an art movement that symbolically protested the irrational acts that led to World War I. The movement was also a reaction against the growing claim of autonomy for pure painting.*

OBJECTIVES: Identify the conditions that led to the establishment of Dada as an anti-art movement.

Recognize the major artists and some of their work, and relate the influence of this movement to some current styles.

SUGGESTIONS FOR INSTRUCTION:

Read a chapter on pre-World War I Europe in any approved history text or library book. Discuss the economic and social conditions that prompted the incidents starting World War I.

Read Chapter 1 of *Dada, Surrealism and Their Heritage* by William Rubin. Describe some of the acts of protest that inspired or related to the founding of Dada art. Define and discuss the term *trompe-l'oeil* as it applies to painting. Distinguish between the level of painting characterized by *trompe-l'oeil* where representational skill is most important and the level of painting in which expression or meaning are of prime importance.

As the logical next step to follow *trompe-l'oeil* painting, Marcel Duchamp identified ready-made objects as works of art; and Berlin artists including Ernst and Schwitters made photo-collages. Treat any object in the room as though it were a sculpture, place it on a pedestal or base, give it a title (other than the obvious), and spotlight it. Compare Duchamp's ready-made with Jasper John's beer can or light bulb sculptures and with Claes Oldenburg's hamburger.

Automatism is the visual counterpart of verbal free-association. Small groups of students (6-8 members) are given a single sheet of paper. One student draws something and folds the paper so as to cover it; the next student adds another element; the process is repeated until each member of the group has contributed. (Two or more compositions may be started from various points in the group.) Study the resulting patchwork of forms, and identify the variety of images suggested. Discuss doodling, automatic writing, and the "chance" compositions of Jean Arp.

Discuss the influence of Zen philosophy on the chance compositions of Dada.

ASSESSMENT MEASURES:

Write a definition for art that acknowledges the use of ready-made objects in a work of art.

Name the major artists of the Dada movement.

Identify several contemporary works of art that may be classed as Dada.

RESOURCE:

Rubin, William. *Dada, Surrealism and Their Heritage.*

PROGRAM OF STUDIES CORRELATION:

Discuss the influences associated with several 20th century movements in art or architecture.

CONCEPT: *Sequential development in art is an example of the conflict between forces of continuity and those for change.*

OBJECTIVE: Identify and compare the characteristics of Dadaism and Pop Art.

SUGGESTIONS FOR INSTRUCTION:

Through individual reports and class discussion, determine the characteristics of Dada and Pop Art. Begin by comparing Dada with traditional art; e.g., Duchamp's "Mona Lisa with Moustache" with Leonardo's "Mona Lisa." Is the Duchamp work art? Is it idea? Is it justifiable by adult standards?

Discuss the inventiveness of a tea cup lined with fur, or a laundry iron with tacks glued on its surface. Is it art? Is it idea? Is it taking a utilitarian object and giving it a new form, a new personality, a new context?

Examine thoroughly the entire Dada movement with its implications for today's problems. Though the Dada movement occurred over 50 years ago, it is very close to our time. It is related to our time.

Examine the "relevance" of the Dada movement by comparing it with the Hippy movement, the college unrest of the 60's, the generation gap, the disillusionment with government, the alienation of minorities, and dehumanization by technology. Why are we anti-establishment; anti-middle class; anti-military-industrial complex; anti-way; anti-fuzz; and anti-anti?

Examine Pop Art for its perceptive humor. Compare it with Dada. Is it a rehash of Dada, or is it new? Is it art of idea? Is it a new way of seeing? Is it a new awareness? Is it making us look at ourselves?

ASSESSMENT MEASURE:

Describe the Dada and Pop movements and relate how the movements reveal the characteristics of the times.

RESOURCES:

Lippard, Lucy. *Pop Art.*
Richter, Hans. *Dada: Art and Anti-Art.*
Rubin, William. *Dada and Surrealist Art.*

PROGRAM OF STUDIES CORRELATION:

Identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent.

CONCEPT: *Contemporary art shapes our environment and affects our life styles.*

OBJECTIVE: Identify several 20th century art forms and their influence on our environment or life style.

SUGGESTIONS FOR INSTRUCTION:

View the film *Art of the Sixties* and relate the works of the following artists to the influence suggested:

Piet Mondrian — interior design and architecture (example, Rietveld's Shroder House)
Stuart Davis — graphics
Claes Oldenburg — inflated furniture
"Pop" artists — fashion, furniture, rugs, wallpaper, graphics

Select samples of contemporary graphics, fabrics, package design, and advertisements. Relate these to a particular artist or style. Discuss the implications of current graphics and their effect on the consumer and on business.

Redesign one of these items in a pre-20th century style.

Read Chapter 1 of Victor Papanek's *Design for the Real World.*

Look for examples of products designed in the 1920's step form; 1930's streamline form; 1940's taper form; 1950's sheer form; and 1960's sculpture form.

ASSESSMENT MEASURE:

Construct a chart which correlates selected samples of art with commercial products or designs.

RESOURCES:

Ferebee, Ann. *History of Design from the Victorian Era to the Present.*
Hulten, K.G. *The Machine.*
Jencks, Charles, and Baird, George. *Meaning in Architecture.*
Papanek, Victor. *Design for the Real World: Human Ecology and Social Change.*
Art of the Sixties, MCPS Film #5842

PROGRAM OF STUDIES CORRELATIONS:

Identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent.

Discuss the influences associated with several 20th century movements in art or architecture.

CONCEPT: *The American Depression of the 1930's influenced American art by focusing attention on the American scene. Art served as a social force rather than art for art's sake. The depression stimulated a transition from provincialism to a modernism that led to Abstract Expressionism.*

OBJECTIVE: Study the conditions of the 1930 Depression; identify the art projects of the federal government; and recognize some work of the major artists of this period.

SUGGESTIONS FOR INSTRUCTION:

Refer to a chapter on the Depression of the 1930's in any approved history text or library book. View the film *The '29 Boom and 30's Depression*. In class discussions, describe some of the economic, social, and psychological conditions prevailing. What was the role of government in relation to the arts during the 30's?

Identify the mission of these New Deal projects:

Public Works of Art Project
Treasury Section of Fine Arts
Treasury Relief Art Project
Works Progress Administration Federal Art Project

By studying examples of their work, identify the artists in each category listed below and describe the social comment in each:

American scene realists — Thomas Hart Benton, Grant Wood, Reginald Marsh, "The Eight," Edward Hopper
Expressionists — Winslow Homer, Marsden Hartley, John Marin
Social Commentators — Ben Shahn, Jack Levine, Leonard Baskin

Compare the styles of Benton, Wood, Marsh, and Hopper. List some current social concerns or conditions which would likely be the subject of work by these artists.

ASSESSMENT MEASURES:

Identify the social condition of the 30's which is depicted in a group of selected works of art from that period.

Identify the artist who produced selected works of art.

RESOURCES:

O'Connor, Francis. *Art for the Millions.*
"The Thirties." *Art and Man.*
Rose, Barbara. *American Art Since 1900: A Critical History.*
Rosenberg, Harold. *The De-definition of Art.*
The '29 Boom and 30's Depression, MCPS Film #1475

PROGRAM OF STUDIES CORRELATION

Identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent.

CONCEPT: *Twentieth century art is often produced in series rather than as individual masterpieces.*

OBJECTIVE: Identify several serial artists and their work, and formulate a definition of serial or systemic art by looking for a consistent interrelationship of structure and syntax.

SUGGESTIONS FOR INSTRUCTION:

Obtain and discuss information relative to the work of Claude Monet. Identify some of the many series of paintings he produced such as "Cathedral," "Water Lilies," "Morning on the Seine," "Haystacks," and "Japanese Footbridge."

Read Chapter 1 of *Serial Imagery* by John Coplans.

Study the works of Piet Mondrian, a pioneer in non-objective serial painting. Discuss his use of the grid and flat color in exploring asymmetrical balance.

Study and discuss the series and sub-series works of Josef Albers, particularly his "Structural Constellations" and "Homage to the Square" series.

Study and discuss the series paintings of Barnett Newman, Frank Stella, Ken Noland, Morris Louis, or Andy Warhol and the sculptures of Larry Bell or Donald Judd.

Consider the series aspects of home building today. List the pros and cons of this trend.

ASSESSMENT MEASURES:

Write a definition for serial art.

From a mixed group of reproductions of serial art, select and classify all pieces according to series.

RESOURCES:

Battcock, Gregory (ed). *Minimal Art: A Critical Anthology.*
Coplans, John. *Serial Imagery.*
Jaffe, Hans. *De Stijl.*
Mondrian, Piet (Hans Jaffe, ed.). *Piet Mondrian.*

PROGRAM OF STUDIES CORRELATION:

Identify selected examples of 20th century art and architecture in terms of the characteristics of the movements they represent.

CONCEPTS: *Film is primarily a visual form of communication employed by the artist (director) as a means of expression.*

The camera does not merely reproduce reality but is used as a tool by the artist. As such, the camera is able to produce effects which the eye alone cannot achieve. Film has the power of placing in juxtaposition things that have no connection at all in real time and space (montage). It is in its ability to record and arrange moving images that film remains unique.

Owing to its technological advances, plus growing sophistication in the art, film may become "dated" rapidly.

Filmmaking is composite art form. With the possible exception of opera, which really subordinates the visual elements to the music, film may be the first successful composite, or synthetic, art form.

OBJECTIVES: Identify the growth of technical skill and sophistication and its influence to change the art itself.

Recognize the formal, visual elements in film as a means of communication and expression.

Name some of the photographer's techniques that are an integral part of expression in this medium.

Analyze the structure and content of a film in terms of contemporary criticism.

Formulate some principles dealing with aesthetic criticism of film.

Identify characteristic forms and conventions which the feature film has developed.

SUGGESTIONS FOR INSTRUCTION:

Show clips to review the early history of film. Viewing assignments may be made from current television listings as supplements to the films covered in class time. View the film The Art of the Motion Picture and discuss the basic elements of filmmaking.

The history of film may be seen from its beginnings as a scientific novelty through current cinema and the development of a huge industry. (The Graphics display at the Smithsonian is useful. The Museum of Modern Art in New York has an excellent collection of films.)

Several types of films should be viewed. Early attempts at historical panorama (clips from epics such as The Birth of a Nation) as well as comedy (Chaplin, W. C. Fields) and animation (cartoons, Fantasia) provide opportunities for observing the beginnings of contemporary approaches to filmmaking. Each of these seeks to communicate in a different way. Why are different means of communication necessary? How would you use images to communicate various emotional content? Can sorrow be expressed in animation? What part does photographic skill play in the expression of an idea; e.g., the use of closeup, zooming, angles, etc.?

In viewing and discussing a few films for student motivation, questions may be asked concerning the motivation for filmmaking itself. Is the director the artist? Can the work of specific directors be recognized in spite of the vehicle (book, story, script) utilized? In this age of color, why do some directors choose to work in black and white? Why were there genuine aesthetic conerns over the addition of sound to silent film? (See Arnheim.)

What are the current utilizations of animation? Is it possible for anything so complex and commercial to produce works of art? What is the difficulty in dealing with a synthetic art form?

Film clips are viewed by the class and discussed in terms of form, content, and expression. The work of film critics (such as Judith Crist, Pauline Kael, and Penelope Gilliatt) is read. Kael's book *I Lost It at the Movies* and sequential works may be used effectively. Rudolf Arnheim's *Film as Art* provides a structure for the development of critical techniques. Using knowledge gained from reading and discussing criticism, students view and discuss films. Film reviews on radio and television news shows may be listened to and taped as worthy of discussion.

Variety may be achieved by viewing films in class, on television (with a note concerning scale and the difference in viewing angle), and individually, or in a group at local theatres.

Reports and/or critiques are made on various elements in the films viewed. Such reports may be given orally, in writing, taped, or videotaped as film criticism.

Class discussion and viewings should cover the history of filmmaking from early productions to present day. Experimental films of significance may be viewed. However, a realistic picture of what the movies are and why they have reached the public is essential to the course.

Community resources such as film studios, actors, directors, and authors are helpful in providing background and a variety of viewpoints. The instructional media center may be utilized in this way.

Television, in that it devours film both old and new, should be viewed frequently. The part that animation plays in advertising may be analyzed and cited.

As a culminating activity, students may be given the choice of a period or genre of film to study in some depth. This study might continue long enough for a variety of films, years, directors, and/or techniques to be observed. Reports which involve the opportunity for class discussion and questioning should be presented.

ASSESSMENT MEASURES:

Compare and contrast two published reviews of a current film approved for *general* audience. Name three camera techniques, and describe the applications commonly used for each.

Name three characteristic forms in which feature films are made, and name an example for each.

Describe the essential components of a film.

RESOURCES:

Article

"I've Been Asked To Teach a Film Course. Now What?" by Alan G. Oddie. May 1972, p. 45. *Audiovisual Instruction*, Vol. XVII, No. 5.

Film Rentals

Education and Library Division, AVCO Embassy Pictures, 1301 Avenue of the Americas, New York, New York 10019

Media and Methods Film Seminar Center, 267 West 25th Street, New York, New York 10001

Film Purchase Sources

CCC Films, Inc., 866 Third Avenue, New York, New York 10002
Pyramid, Box 1048, Santa Monica, California 90406
Niles Film Products, 1019 South Michigan Street, South Bend, Indiana 46618.For Oldies: (Buster Keaton, Rudolph Valentino, Greta Garbo, etc.)

Films

Learning Corporation, *Film, The Art of the Impossible,* narrated by Michael Ritchie (with guide)
The Art of the Motion Picture, MCPS Film #4750
Pyramid Films, *Basic Film Terms: A Visual Dictionary.* 1970, Shelton, BFA (Bailey Film Associates), *Motivation/ Film as Art* (Series)

Print Materials

Books:

Arnheim, Rudolf. *Film as Art.*
Kael, Pauline. *I Lost It at the Movies.*
Matthews, J. H. *Surrealism and Film.*
Sarris, Andres. *Interviews with Film Directors.*

Periodicals with Film Reviews:

Audiovisual Instruction (educational)
Media and Methods (educational)
New Yorker
Newsweek
Saturday Review (arts)
Time
Vogue

PROGRAM OF STUDIES CORRELATION:

Identify the media and processes employed in significant works of art.

CONCEPTS: *We create our environment making use of natural elements and our own technological and aesthetic knowledge. Ecological concerns demand that natural resources be used wisely.*

The architectural aspects of the environment should suit our aesthetic sense as society meets other human needs. A real concern for aesthetic value obviously has not always existed in such areas as city planning.

Structuring and restructuring the environment to provide for our societal and aesthetic needs should concern the individual homeowner and businessman, the artist, the architect, the politician, the economist, and the scientist as well as the city planner. The artist and the architect are concerned with our perception of the environment as well as the formal and aesthetic factors in designing for the environment. City planning is an evident index of human input with regard to aesthetic concerns in the environment.

OBJECTIVES: Formulate criteria for the design of various elements in the environment.

Demonstrate, by making sketches, at least one aspect of environmental change.

Identify aesthetic pollutants in the environment (visual eyesores, high decibel noise, "uncomfortable" architecture, non-functional design).

Demonstrate knowledge of the diverse considerations which must have input in city planning.

SUGGESTIONS FOR INSTRUCTION:

Students list in priority order their concerns for the environment. They start their studies by looking at the local environment. (Field trips may be needed.) Notes, sketches, and photographs of the local environment are made.

Through pictures and film, various model structures and cities are examined. Local plans such as Greenbelt, Columbia, Reston, Montgomery Village, and Rockville may be visited and discussed.

News items which deal particularly with city planning and architectural concerns are collected. Include environmental concerns like sewage treatment, water supply, and garbage disposal systems.

Students and teacher evaluate materials and discuss priorities.

Discuss the plans for Paris and Washington in terms of traffic patterns and groupings of buildings. The work of LeCorbusier, Mies van der Rohe, Richard Neutra, Frank Lloyd Wright, and Paolo Soleri are observed and discussed. Current city plans for Washington, Baltimore, Philadelphia, Pittsburgh, and Montreal may be studied and compared in terms of transportation, industry, housing, water supply, and recreation.

Discuss the park designs of Frederick Law Olmsted (designer of Central Park) in terms of his long-range vision and his fight for the preservation of parkland.

ASSESSMENT MEASURES:

Consider specific areas in the school which might be redesigned; and draw plans to improve the areas (cafeteria, classroom, courtyards, gymnasium, playing fields). Students may lead one another through the building blindfolded to sense other perceptual factors in the environment of the school. How have the architects sought to meet the needs of the students? How would you redesign your school?

Visit and critique local shopping centers. How could they be improved? How might they suit human needs better? How could they be made more satisfying aesthetically?

List criteria for the design of a small city.

Design a new shopping center, a better house, an improved highway system, or a future city — citing examples you have studied for support of designs.

RESOURCES:

Holland, Lawrence (ed.). *Who Designs America?*
Olmsted, Frederick Law. *Civilizing American Cities.*
Papanek, Victor. *Design for the Real World: Human Ecology and Social Change.*
Stein, Clarence S. *Toward New Towns for America.*

PROGRAM OF STUDIES CORRELATIONS:

Identify well-conceived plans for urban and interurban change that speak to the need for concerned public interest in environmental planning.

Discuss the influences associated with several 20th century movements in art or architecture.

PART THREE: INDEPENDENT STUDENT RESEARCH AND STUDY

I. INTRODUCTION

Teachers are encouraged to plan with the student individually to insure worthwhile activities and to help the student evaluate his/her results. This should be a period in which the students are allowed to pursue their own individual interests with regard to the subject. Tangents from the content of the first two sections are to be encouraged; and, where possible, primary resources are to be used. The activity need not be limited to written reports. For the student whose abilities are so inclined, a studio project or demonstration should be encouraged.

II. OBJECTIVES

At the end of this unit of study, the student should be able to do one or more of the following:

- discuss the criticism of specific pieces of art or architecture given by a critic
- compare and/or discuss the styles or technique of a particular artist, architect, or period of art history
- discuss selected samples of art or architecture in terms of their associated movement and historical context
- demonstrate a knowledge of the work of at least one artist through a studio project or paper

III. CONTENT

Suggested topics for study and research

Using at least three sources and a format suggested by the English Department, write a paper about:

any painter, printmaker, sculptor, architect, craftsman, illustrator, film producer, etc., from the 20th century; and tell how this artist contributed to the general trend of 20th century art or architecture

the relationships between art and/or architecture and religion, politics, drama, psychology, science, ecology, industry, education, etc.

the philosophical implications of specific works of art or architecture

aesthetics and the role of the critic in art or architecture

any group of artists or architects; e.g., Bauhaus, Blue Rider, op pop, " Action" painters, etc.

the source and evolution of any style of art or architecture

the history and changing functions of the art museum

the historian's role in promoting an understanding of contemporary art or architecture

the development of the international style of architecture from its beginnings in the 19th century to the variations of this style produced today

Suggested studio projects:

Using tempera, sand, and collage materials, make a Cubist style painting of a still life you have set up in the room.

In the Dada-Surrealistic manner, make a painting or drawing in which you put together things not necessarily logically related but perhaps connected in your mind in a symbolic manner.

With scraps of wood and paint, construct a painting-sculpture. Include a variety of texture and color, Abstraction and Realism.

Organize a set of slides or reproductions and give an oral report on one of the most influential artists or architects of the 20th century. Tell how this person contributed to the general trend of 20th century art or architecture.

Do a painting in the style of Social Realism in which you present a picture of some part of life today.

Explore at least three styles of modern art by doing paintings in the style of the artists.

Using a town map, create a more livable environment for your community. Use tracing paper overlays to show improvement in traffic control, green belts, parks, and new street patterns. Define zones for industry and new residential areas.

Using styrofoam, wood, or cardboard, make a plan for a shopping center. Plan most of the major details such as landscaping, seating, paving materials, and sculptural settings. Draft a bird's-eye view drawing of your ideas first.

Considering glass as a dominant building material, develop a design for a beach or mountain cabin. Plan screens, overhangs, and lot orientation for sun control. Decking can be used to expand space.

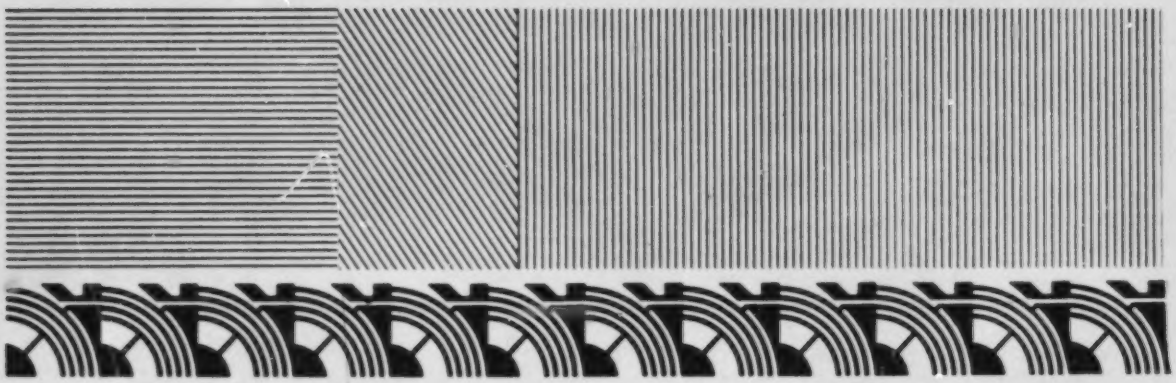
Using cardboard tubes and sheets, make a sculpture which is expressive of the machine age.

Do a series of paintings, sculptures, or prints that are related in structure and content.

Do a drawing or painting that incorporates scraping or rubbing (*frottage*) in the manner of Max Ernst.

Assemble a three-dimensional collage using a bottle or box as the basic form.

Refer to the Art Concepts and Activities Bank for additional appropriate projects.



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Albers, Josef. *Interaction of Color*. New Haven: Yale University Press, 1963.
Excellent text. Color reproduction using silkscreen process illustrates theories of color.

American Film Institute. *The American Film Institute Catalog of Motion Pictures Produced in the U.S.* New York: Bowker, 1971.
Covering the period 1921-1930, these first two volumes are the beginning of a major reference on American movies. Includes an alphabetical listing giving distributor, date, reels, feet, credit, cost, literary sources, and synopses.

Anderson, Wayne. *American Sculpture in Process: 1930/1970*. Greenwich, Conn.: New York Graphic Society, 1975.
A chronological survey of sculpture which looks for a continuous movement in the variety of styles and developmental stages of this period.

Arnason, H. H. *History of Modern Art*. Englewood Cliffs, N.J.: Prentice-Hall, 1969.
Extensive reproductions of important paintings, sculptures, and buildings. Text is chronological and by period, with first chapter dealing with 19th century paintings. The information is mostly general and factual but covers most of Western avant-garde work since 1900.

Arnheim, Rudolf. *Film as Art*. Berkeley: University of California Press, 1958.
Comprehensive discussion of film as an art form. Considered a definitive study of film.

Athletic Field and Court Diagrams. River Grove, Illinois: Wilson Sporting Goods Company, n.d.
Diagrams and dimensions for all popular indoor and outdoor sports.

Banham, Reyner. *Guide to Modern Architecture*. London: Architectural Press, 1967.
The book discusses the problems of 20th century architecture, with some background information. It includes the major architects like Wright, LeCorbusier, etc.

Barr, Alfred, and Cahill, Holger. *Art in America in Modern Times*. New York: Harcourt, Brace and World, 1969.
A survey of all forms of American art and architecture, including photography and film up to the 1930's. The location of each work is listed with each black and white illustration.

Battcock, Gregory (ed.). *Minimal Art: A Critical Anthology*. New York: Dutton, 1968.
A collection of 26 essays which declare and define the characteristics of minimal art. Various points of view consider art as idea and the object as response provoking.

Bearden, Romare, and Henderson, Harry. *Six Black Masters of American Art*. Garden City, N.Y.: Doubleday, 1972.
The book is composed of biographical studies of Joshua Johnson, Robert Duncauson, Henry Tanner, Horace Pippin, Augusta Savage, and Jacob Lawrence.

Bigsby, C.W. *Dada and Surrealism*. New York: Harper and Row, 1972.
A short book that deals with the origins, aims, changes, and major implications of Dada and Surrealism.

Brett, Guy. *Kinetic Art*. New York: Reinhold, 1968.
The uses of new materials and real sources of energy and sound are presented: magnetism, electricity, form, air, explosives, radio, earth, water, paper, mud, and light.

Brion, Marcel, et al. *Art Since 1945*. New York: Washington Square Press, 1962.
Ten authors each write on the painting of a particular country. These include countries of Eastern Europe, Western Europe, and the United States. The work deals almost entirely with Abstract Expressionism.

Canaday, John. *Mainstreams of Modern Art*. New York: Simon and Schuster, 1959.
This is a survey of painting from David (1800) through Abstract Expressionism. There is very good information on the work through early 20th century, including good material on the Raphaelite and Impressionist work.

Carraher, Ronald, and Thurston, Jacqueline. *Optical Illusions and the Visual Arts*. New York: Reinhold, 1966.
This book analyzes the nature of perceptual effects and optical illusions and illustrates their role in photography and both fine and graphic art. Glossary of optical illusions included.

Coplans, John. *Serial Imagery*. Greenwich, Conn.: New York Graphic Society, 1968.
Catalog of an exhibition sponsored by the Art Alliance of the Pasadena Art Museum.

de la Croix, Horst, and Tansey, Richard. *Gardner's Art Through the Ages*, 5th ed. New York: Harcourt, Brace and Jovanovich. 1970.
A basic textbook has been expanded. It covers Western civilization from "Ancient" to "European" to "Modern Art." Painting, sculpture, and architecture are covered in very general terms.

Davidson, Abraham A. *The Story of American Painting*. New York: Abrams, 1974.
The book describes and shows (with excellent reproductions) the work of painters from the 17th century through the 1960's. The format is topical rather than chronological, with sections on such themes as American portraits, the American Natural Landscape, and Non-Objective painting.

Davis, Douglas. *Art and the Future*. New York: Praeger, 1973.
A history and prophecy of the collaboration between science, technology, and art.

Elsen, Albert. *Purposes of Art*, 2nd ed. New York: Holt, Rinehart and Winston, 1967.
Art history is reviewed by subjects or themes rather than by centuries. Images of Gods, Religious Architecture, and The Sacred Book are among chapter titles.

Ferebee, Ann. *History of Design*. New York: van Nostrand Reinhard, 1970.
The development of modern design from the Crystal Palace of 1851 to the present.

Franciscono, Marcell. *Walter Gropius and the Creation of the Bauhaus in Weimar*. Urbana, Ill.: University of Illinois Press, 1971.
The book covers the ideal and artistic theories of the founding years. It focuses on Walter Gropius and the creation of the Bauhaus. This is very sophisticated reading for high school age.

Gabo, Naum. *Of Divers Arts*. Princeton, N.J.: Princeton University Press, 1962.
A series of lectures given at the National Gallery of Art in 1959 on a wide range of topics related to art.

Gaunt, William. *The Surrealists*. New York: Putman, 1972.
A fifty-page review of the development of Surrealism is followed by 109 large, quality reproductions of Surrealist paintings and brief descriptive comments about the artist.

Golding, John. *Cubism: A History and Analysis 1907-1914*. London: Faber, 1968.
The book develops the chronology of the movement through the analysis of the work and writings of Picasso, Braque, and Gris. It also shows the influence of the movement on art in France.

Gropius, Walter. *The New Architecture and the Bauhaus*. Cambridge: MIT Press, 1966.
The book is the actual writings of Walter Gropius, translated by P.M. Shand, in which he explains and defends his reasons for the Bauhaus.

Haftman, Werner. *Painting in the Twentieth Century*, Vol. 1. London: Humphries, 1960.
The book covers all major styles from Impressionism to Abstract Expressionism. Although the text is in small type and is tedious to read, it is a good reference book.

Halas, John, and Manvell, Roger. *Art in Movement: New Directions in Animation*. New York: Hastings House, 1970.
Single picture frames and short comments are used to present this extensive survey of animated films produced between 1935 and 1970.

Hamilton, George Heard. *19th and 20th Century Art*. New York: Abrams, 1970.
Edited by H.W. Janson, this large volume contains 487 illustrations and presents 20th century art and architecture by referring to major figures and movements. The author is concerned about relationships and a continuum of the arts.

Hastie, Reid, and Schmidt, Christian. *Encounter with Art*. New York: McGraw-Hill, 1969.
Primarily concerned with the artist and his milieu, this text takes an interdisciplinary look at art history, psychology, aesthetic theory, and philosophy.

Henning, Edward. *Fifty Years of Modern Art*. Cleveland: Cleveland Museum, 1966.
This is an exhibit catalog of paintings and sculptures created between 1916 and 1966. Background facts on movements and artists is provided along with good color reproductions.

Hohauser, Sanford. *Architectural and Interior Models: Design and Construction*. New York: Van Nostrand Reinhold Co., 1970.
A large book filled with illustrations and descriptions of every type of architectural and interior model. In addition to explaining how each detail is constructed, the book shows numerous professional pieces and gives information about them. The author also provides information about sources for readymade model items.

Holland, Lawrence (ed.). *Who Designs America?* Garden City, N.Y.: Doubleday, 1966.
A thoughtful analysis of design today. Its mass-produced mistakes and the impact of political and social forces are discussed by various authors.

Holt, Elizabeth C. (ed.). *A Documentary History of Art*, Vol. 1. Garden City, N.Y.: Doubleday, 1975.
A collection of writings from notebooks and letters of artists, architects, and philosophers of the 10th through the 16th centuries.

Hulten, K.G. Pontus. *The Machine*. Greenwich, Conn.: New York Graphic Society, 1968.
A catalog, with a screened metal cover, of an exhibit at the Museum of Modern Art — more than 200 pages with illustrations of how the machine has been portrayed and used in art from da Vinci to the 1960's.

Hunter, Sam. *Modern American Painting and Sculpture*. New York: Dell Publishing Company, 1959.
The book describes American painting from Bellows and Eakins to Pollock and deKooning. Contains brief biographies of selected painters. Reproduction quality of illustrations is inferior to most books of this type.

——. *Modern French Painting*. New York: Dell Publishing Company, 1956.
Fifty French painters from Monet to Picasso (sic) are explained in a concise and straightforward manner. It also develops a relationship of influence from artist to artist. Example: Cezanne to Picasso; Degas to Lautrec, etc. Contains a glossary of artistic movements in Modern painting through Abstract Expressionism.

Ives, Colta Feller. *The Great Wave*. New York: Metropolitan Museum, 1974.
The book discusses the influence of Japanese woodcuts on French prints. Graphic and written comparative analysis of French Impressionists and Post-Impressionists and the Japanese prints that influenced them. The book is based on the Metropolitan Museum show of that theme.

Jaffe, Hans. *De Stijl*. New York: Abrams, 1967.
This is an indepth study of Mondrian and Doesburg between the years 1917 and 1931. Makes extensive use of excerpts from written material by the artists.

Jean, Marcel, and Mezei, Arpad. *The History of Surrealist Painting*. New York: Grove Press, 1959.
An evocative and witty reference volume which contains 386 plates, 36 in color.

Jencks, Charles, and Silver, Nathan. *Adhocism: The Case for Improvisation*. Garden City, New York: Anchor Press, 1973.
Adhocism is the term used to describe the things that man makes which utilize mainly those things that are at hand. Expedience or an attitude of "do it myself" has resulted in a category of design which relies upon improvisation.

Johnson, Charlotte Buel. *Contemporary Art: Exploring Its Roots and Development*. Worcester, Mass.: Davis Publishing Co., 1973.
Part One is an introduction to contemporary art, using examples back to the Middle Ages. Part Two discusses key developments in American art since World War II. Lists include museums and galleries and sources for art reproductions and slides.

Jones, Tom Douglas. *The Art of Light and Color*. New York: Van Nostrand Reinhold, 1973.
An indepth examination of the art of the space age. An historical discussion is followed by an examination of mobile color expression, lumia, and kinetic light, with instructions for the creation of color and light instruments.

Jordan, R. Furneaux. *A Concise History of Western Architecture*. London: Harcourt, Brace, World, 1969.
This is a survey of style from "Classical Greece" to "Modern Movements."

Kael, Pauline. *I Lost It at the Movies*. Boston: Little, Brown and Company, 1965.
Reviews from her radio show and articles from *Film Quarterly* of films from the 50's and 60's.

Knobler, Nathan. *The Visual Dialogue: An Introduction to the Appreciation of Art*. New York: Holt, 1967.
The development of the language of visual arts is reviewed and the theory is set forth that to understand what a painting means, the viewer must also understand how the meaning is communicated.

Kozloff, Max. *Cubism/Futurism*. New York: Charterhouse, 1973.
This is a chronological analysis of the two styles of Cubism and Futurism, including the work of all the major artists (mostly painters) such as Picasso, Gris, Braque, Leger, Rouault, Balla Severini, Russolo, and Boccioni.

Kultermann, Udo. *The New Sculpture*. New York: Praeger, 1968.
Environments and assemblages are discussed and illustrated with 375 plates, 12 in color.

Kultermann, Udo, and Hofmann, W. *Modern Architecture in Color.* New York: Viking Press, 1970.
A collection of 112 colored photos of architecture in Europe and the United States, with comments on a facing page.

Larkin, Oliver. *Art and Life in America.* New York: Holt, Rinehart and Winston, 1960.
A survey of American art and architecture related to the people and the times.

Lewis, Samella, and Waddy, Ruth G. *Black Artists on Art,* Vols. 1 and 2. Pasadena: Ritchie, Ward, Press, 1969, 1971.
The two volumes include examples of the work and statements by over 150 practicing black artists in America. A section at the end of each volume gives brief biographical sketches of these artists.

Lippard, Lucy R. *Pop Art.* New York: Praeger, 1966.
The book covers British and American Pop Art from the 50's. Early sources such as Dada and assemblage are included. Three other writers contribute chapters to this book, each having a closer understanding of the Pop movement in various parts of the world. Sources for the movement are reviewed and more than 180 illustrations are provided.

Lucie-Smith, Edward. *Late Modern: The Visual Arts Since 1945.* New York: Praeger, 1969.
The author's thesis is that the art created in the 60's is essentially a late phase of a movement begun in 1905 with the Fauves. Each movement is related to its predecessors, rivals, and successors.

Mansbridge, John. *Graphic History of Architecture.* New York: Viking Press, 1967.
One hundred ninety-one pages of solid illustrations of architectural styles and details from around the world and from all periods of history.

Matthews, J.H. *Surrealism and Film.* Ann Arbor, Mich.: University of Michigan Press, 1971.
Surrealism in films is considered, as in painting, to be not an end in itself but a means to projecting values and stimulating the imagination.

Menten, Theodore. *Art Deco Style.* New York: Dover, 1972.
An excellent design resource with 468 examples of the art deco style in household objects, architecture, sculpture, graphics, and jewelry. No text.

Meyer, Franz Sales. *Handbook of Ornament.* New York: Dover Publications, 1957.
This paperback book contains 3,002 illustrations of decorative design from the crafts and architecture of eastern and western cultures.

Mogelon, Alex, and Laliberti, Norma. *Art in Boxes.* New York: Van Nostrand, Reinhold, 1974.
The works of 150 artists using the box format are discussed, from Egyptian sarcophagi and religious triptychs of the Middle Ages to Duchamp's readymades. Introduces the concept of symbolism in the visual arts.

Newmeyer, Sarah. *Enjoying Modern Art.* New York: Mentor, 1955.
The book deals primarily with painting from neo-classicism through 1955. The best information is on Impressionism. The weakest is Post World War II. More enjoyable to read than are most history books.

O'Connor, Francis V. (ed.). *Art for the Millions.* Greenwich, Conn.: New York Graphic Society, 1973.
A collection of essays which document the artistic achievements of the art relief program of the 1930's which was known as the WPA Federal Art Project. Many significant artists were able to survive through this program.

Olmsted, Frederick Law. *Civilizing American Cities.* Cambridge: MIT Press, 1971.
A selection of Olmsted's writings on city landscapes. Considered a primer on the design of a livable urban environment. He is best known for having designed Central Park.

Papanek, Victor. *Design for the Real World: Human Ecology and Social Change.* New York: Random, 1971.
A new point of view for the industrial designer which is concerned about human survival needs rather than the superficial needs of a consumer-oriented society.

Popper, Frank. *Kinetic Art: Origins and Development.* Greenwich, Conn.: New York Graphic Society, 1968.
The book includes a chronological review of the origins and development of movement in art, beginning with Impressionism. It discusses light and movement plus simple procedures for the expression of movement in the plastic arts.

Read, Herbert. *A Concise History of Modern Painting.* New York: Praeger, 1963.
The book covers major 20th century painters and the origins of their work. The author also develops the two major trends of conceptual and intuitive art along with appropriate theory and philosophy of the times.

Redstone, Louis S. *Art in Architecture.* New York: McGraw-Hill, 1968.
A photographic survey of art that is a part of or related to buildings around the world. Intended to stimulate the need for more art in everyday life.

Reichardt, Jasia. *Cybernetics, Art and Ideas.* Greenwich, Conn.: New York Graphic Society, 1971.
The relationship between technology, contemporary life, and creativity is explored in 18 essays. Illustrated.

Richter, Hans. *Dada: Art and Anti-Art.* New York: Abrams, 1964.
One hundred seventy-nine illustrations, 8 in color and 58 line drawings, are used to describe this movement.

Rickey, George. *Constructivism: Origins and Evolutions.* New York: Braziller, 1967.
A thorough review of the constructivist movement, with a chronology from 1895 to 1967, a survey of styles, selected biographies, and a museum chart.

Rose, Barbara. *American Art Since 1900: A Critical History.* New York: Praeger, 1967.
A well-known critic discusses American art in the twentieth century, covering trends and influences. A basic history of twentieth century American.

Rosenberg, Harold. *The De-Definition of Art.* New York: Horizon, 1972.
From action art to pop to earthworks. Analyzes the tensions between American and European art plus analysis of specific works.

Rowland, Kent. *History of the Modern Movement.* New York: Van Nostrand, Reinhold, 1974.
A complete study of the modern movement in art, architecture, and design from 1880 to today.

Rubin, William. *Dada, Surrealism and Their Heritage.* Greenwich, Conn.: New York Graphic Society, 1968.
Numerous black and white photographs of Dada and Surrealist painting and sculpture illustrate the author's comments about these two movements. A chronology, a bibliography, and an exhibition checklist are included.

——. *Dada and Surrealist Art.* New York: Abrams, 1969.
Published for an exhibition at Museum of Modern Art. Good text traces theory of the two movements.

Sarris, Andres. *Interviews with Film Directors.* New York: Avon, 1968.
Introduction covers history of film director as creative force behind films. Interviews with 40 top directors.

Sedgwick, Jr., John *Discovering Modern Art.* New York: Random House, 1966.
This book is written for the layman. It attempts to guide the reader to an understanding of contemporary painting. The author describes the major styles of painting from Impressionism to Pop Art, with indepth studies of Cezanne, Picasso, Klee, Modrian, Pollock, and de Kooning.

Sharp, Dennis. *A Visual History of Twentieth Century Architecture.* Greenwich, Conn.: New York Graphic Society, 1972.
A pictorial and chronological examination of architecture from 1900 to 1970, written for the layman.

Sloane, Patricia. *Color: Basic Principles and New Directions.* New York: Reinhold, 1968.
An unscientific fresh approach to color, with consideration for new pigments and attitudes. Looks at color notation system and explains the workings of eye, lens, and prism.

Stern, Robert. *New Directions in American Architecture.* New York: Braziller, 1969.
The "Third Generation" of architects who are now the innovators in building examine today's architecture with a view to its historical basis and its implications for future trends.

Sypher, Wylie. *Rococo to Cubism in Art and Literature.* New York: Vintage Books, 1960.
The book addresses itself to changes in style and form in painting and literature. A solid understanding of historical facts relating to these areas is a definite prerequisite to reading or using this book as a reference.

Time-Life (eds.). *American Painting 1900-1970.* Morristown, N.J.: Silver Burdett, 1970.
A survey in text and illustrations beginning with the Ashcan School and concluding with Op painting. Good color. Also recommended for social studies.

Time-Life Library of Art — *The World of Michelangelo, — Rembrandt, — Picasso, — Matisse,* et al. New York: Time-Life Books, 1970.
Each book deals with the life and times of a particular artist. There is some critical analysis, but mostly basic factual information. The reproductions are excellent.

Vallier, Dora. *Abstract Art.* New York: Onion Press, 1970.
The book is divided into three basic sections: 1) The origins of abstract painting and sculpture in the 20th century; 2) Abstract art of the Thirties; and 3) Abstract art after 1945, plus a comparative chronology. The emphasis is on the theory and philosophy behind abstract art.

Van Doesburg, Theo. *Principles of Neo-Plastic Art.* London: New York Graphic Society, Lund, 1966.
From the original published in 1925, this book carries a reproduction of the cover and typographical layout that was actually used. The information is in its original form and the illustrations are excellent. This is an excellent source for understanding the de Stijl philosophy.

Venturi, Robert. *Learning from Las Vegas.* Cambridge: MIT Press, 1973.
This is a three-part book about architecture and city planning based on an eight-day student trip. First section is illustrated.

Weller, Allen S. *Art U.S.A. Now*, Vols. 1 and 2. New York: Viking Press, 1963.
Artists of the sixties in U.S.A. worldwide tour. Arranged by artist, with quotes. Excellent reproductions.

Wenden, D.J. *The Birth of the Movies*. New York: E.P. Dutton, 1974.
A brief history of the film from its primitive days up to the talkies. Movie history is discussed in terms of early styles, as a business, and its impact on society.

Wijsenbeek, L.J. *Piet Mondrian*. Greenwich, Conn.: New York Graphic Society, 1968.
His life story and a retrospective photo essay of his work.

Wilson, Forrest. *Architecture: A Book of Projects for Young Adults*. New York: Reinhold, 1968.
Presents imaginative projects with drawings and concise text. Provides students with the basic principles of architecture and an awareness of the philosophies underlying classical and modern architecture.

——. *A History of Architecture on the Disparative Method*. New York: Van Nostrand Reinhold, 1974.
An amusing approach to understanding architecture helps the student develop a technique for looking at things and relieves the tedium of scholarship.

Wolfe, Tom. *Kandy-Kolored Tangerine Flake Streamline Baby*. New York: Farrar 1965.
Book covers colorful phases of Pop Society from disc jockeys to taxi drivers and includes styles of haircuts, clothing, etc.

RESOURCES

FILMSTRIPS

The Center for Humanities, Inc.
White Plains, New York 10603

100 Years of Modern Art (Part I and Part II) (slides/tape)
Man Creates: In His Own Image

Educational Dimensions Corporation
Stamford, Connecticut 06904

Understanding Modern Architecture (Part I and Part II) (filmstrip/record)
Understanding Art (filmstrips/tapes)
Understanding Abstract Art (filmstrips/tapes)
Understanding Modern Sculpture (filmstrips/tapes)
Understanding Pop Art (filmstrips/tapes)
Understanding Op Art (filmstrips/tapes)
Elements of Sculpture (filmstrips/tapes)
Appreciating Abstract Art (filmstrips/tapes)

Warren Schloat Productions, Inc.
Pleasantville, New York 10570

The 20th Century: The Age and Its Art (2 filmstrips/record)

PERIODICALS

Art and Man
902 Sylvan Avenue
Englewood Cliffs, N.J. 07632

Art Forum
Suite 807
667 Madison Avenue
New York, N.Y. 10021

Art in America
150 East 58th Street
New York, N.Y. 10022

APPROVED SOURCES FOR ART REPRODUCTIONS

Shorewood Reproductions, Inc.
475 Tenth Avenue
New York, N.Y. 10018

Van Nostrand Reinhold Company
300 Pike Street
Cincinnati, Ohio 45202

National Gallery of Art
Freer Gallery
Hirshhorn Gallery
Phillips Gallery
Corcoran Gallery

APPENDIX A

CHRONOLOGICAL OVERVIEW OF 20TH CENTURY ART AND ARCHITECTURE RELATED TO HISTORIC EVENTS

This information may be used as the basic for a Flow Chart.
(See Activities listed for Part I.)

1900-1920 Historic Events	Painting	Sculpture	Architecture	Other
T. Roosevelt — Open Door Policy 1901-1909	FAUVISM — 1905 Matisse (1869-1954) (Influenced by van Gogh, Gauguin — colors) Break with nature and representation	CUBISM Duchamp-Villon (1876-1918) Lipchitz (1891-1973)	Frank Lloyd Wright (1867-1959) Integration of mass, space and surface	Graphics: Munch German Expressionist
Planck's Quantum Theory 1900				
Freud's Dreams — 1900		FIGURATIVE EXPRESSIONISM Lembruck (1881-1919) Barlach (1870-1938) (Influenced by Rodin)	ART NOUVEAU Expressionist tie-in nature inspired, ornament natural, flow of abstract, configurations Horta (1861-1947) Gaudi (1852-1926) van de Velde (1863-1957)	ART NOUVEAU Tiffany glass
Pavlov's Conditioned Reflex 1900	CUBISM — 1907-1917 Analytical and synthetic Picasso (1881-1973) Braque (1882-1963) (Influenced by African sculpture, Cezanne's work, and reaction to camera)			
Wright Brothers' Airplane 1903				
Japan Defeats Russia 1905				
Einstein's Theory of Relativity 1905		ABSTRACTION Brancusi (1876-1957)		
Triple Entente: England, France, Russia 1907	EXPRESSIONISM The Bridge Group 1905 The Blue Rider Group — 1911 Kokoschka (1886) Marc (1880-1916) Kandinsky (1866-1944) (Influenced by van Gogh brush work, Fauvism, Munch)			
Ford Assembly Line 1909				
Revolution of China Republic set up 1911				
World War I 1914-1918 U.S. enters 1917	FUTURISM 1908 Italy (Influenced by Cubism and industrialization) Based on literary concepts Carra (1881-1966) Balla (1871-1958)	FUTURISM Boccionni (1882-1916)	DeSTIJL GROUP	
Bolshevik Revolution 1917	DADA — 1916-1919 Reaction to art of the Academy Arp (1887-1966) Schwitters (1887-1948) Marcel Duchamp (1887-1968)	DADA — 1916-1919	Louis Sullivan Wainwright Building (first tall building — 9 stories)	Photography: Stieglitz
Wilson's 14 Points 1918				
League of Nations 1919				
First radio station regular schedule 1920				

1921-1945 Historic Events	Painting	Sculpture	Architecture	Other
Mussolini takes over in Italy — 1922.	SURREALISM — 1920's	SURREALISM	BAUHAUS — 1919-1933 led to International Style	Eames: furniture
Ruth hits 60 home runs.	Dali (1904-)	Arp (1887-1966)	Gropius (1883-1969)	Photography: ManRay abstract film
First regular TV broadcast in USA — 1928	Miro (1893-)	Picasso (1881-1973)	Saarinen (1873-1950)	
	Matta (1911-)	Ernst	LeCorbusier (1887-1965)	
Stalin-Russian Purge 1928	MEXICAN RENAISSANCE	CONSTRUCTIVISM	van der Rohe (1886-1969)	
U.S. Stockmarket crash 1929	Rivera (1886-1957)	Pevsner		
Spain becomes Republic 1931	Orozco (1883-1949)			
Hitler seizes power in Germany 1933.	Tamayo (1899-)	Gabo (1886-1962)		
Roosevelt — New Deal 1933	(Government murals, social realism)	(Bauhaus, Cubist influenced)		
Jessie Owens ~ 4 gold medals in Berlin Olympics 1936	ABSTRACTION		ART DECO	Cartoons: Chester Gould
	Malevich			
	Mondrian (1872-1944)	EXPRESSIONISM		
	Social Realism in U.S.	Giocometti		
	Benton (1889-1975)			
	Wood (1892-1942)			
	WPA in U.S.			
	Picasso's "Guernica," 1936			
Spanish Civil War Franco wins 1936	European artists flee to U.S. 1930's			Illustration: Norman Rockwell
World War II 1939-1945				
Ted Williams last to hit .400 — 1941				
First large atomic explosion 1945	Stuart Davis			Industrial Design: Russell Wright, Raymond Lowey
Penicillin discovered	Barnett Newman			
Redskins win last championship 1944	Josef Albers			
	Arshile Gorky			
Computer technology developed 1944				
Atomic bomb dropped on Hiroshima 1945	Paul Klee			
U.N. Charter signed 1945		Mobile sculpture Alexander Calder (1898-1976)		Hollywood films: Cecil B. DeMille, Walt Disney

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1946-Present Historic Events	Painting	Sculpture	Architecture	Other
U.S. Marshall Plan 1945	ABSTRACT EXPRESSIONISM Pollock (1912-1956) deKooning (1904)	ABSTRACT CONSTRUCTION David Smith (1906-1965) Moore	INTERNATIONAL STYLE	
Israel Independence 1948			van der Rohe: Seagram Building	Cartoons: Al Capp
NATO founded 1949 Communists and Mao win in China 1949 Korean War 1950-1953 U.S. Supreme Court outlaws segregation in public schools 1954 First hydrogen bomb 1954	Kline (1910-1962) (Improvisation, action painting; influenced by Dada and Surrealism) Albers Kelly Stained canvas M. Louis	HAPPENINGS CONCEPTUAL ART POP ART Segal Oldenberg	Saarinen: Dulles Airport Montreal Expo 1967 Buckminster Fuller: Geodesic Dome (originally designed in 1936) Safdie: Habitat Edward Durrell Stone: Kennedy Center Soleri: Environment and city planning	Illustration: Norman Rockwell
Sputnik 1957 First manned space flight 1961 John F. Kennedy assassinated 1963	POP ART Rauschenberg Warhol Johns	ASSEMBLAGE (origins in Dada) Louise Nevelson		New York Films: Andy Warhol
U.S. lands first man on the moon 1970 Massive U.S. intervention in Vietnam 1965 Martin L. King assassinated 1968 Robert F. Kennedy assassinated 1968	OP ART B. Riley SHAPED CANVAS Stella	ENVIRONMENTAL Sculpture Laser beam Rockne Krebs		Illustration: Peter Max
Washington loses baseball team to Texas 1972	Fritz Scholder: American Indian			
Mark Spitz — 7 gold medals — Olympic swimmer				
Watergate 1974 U.S.-Russian first joint space flight 1975	MULTIPLES	DISPOSABLE	I.M. Pei: National Gallery	
Viking lands on Mars 1976		Christo's "Curtain" and "Fence"	Metro subway Washington, D.C.	

APPENDIX B

MOVEMENTS AND STYLES IN 20TH CENTURY ART

The art of the early 20th century was linked to that of the 19th century by a group of artists loosely categorized as Post-Impressionists. Artists like Monet, Pissaro, Sisley, Renoir, and Degas carried Impressionism a step farther by trying to capture the spontaneous and transitory effects of light on form rather than emphasizing form in a controlled space as did Cezanne and Seurat. This branch of Impressionism led to Cubism and other geometrically-inclined movements while van Gogh and Gauguin inspired the work of intuitive and emotive artists like the Fauves and Expressionists.

The movements and major styles in 20th century art are:

- Fauvism
- Art Nouveau or Jugendstil
- Ashcan School
- Expressionism
  - The Bridge
  - The Blue Rider
  - The New Objectivity
  - Independent Expressionism
  - American Expressionists
- Abstraction
  - Cubism
  - Futurism
  - Orphism
  - Purism
  - Non-Objective Art
    - Neo-Plasticism
    - Suprematism
    - Constructivism
    - Dadaism
- Surrealism
  - Neo-Romanticism
  - Fantasy
- American Realism
  - Cubist-Realism
  - Romantic or Surrealistic Realism
  - Abstract Realism
  - Expressionist Realism
  - Magic or Sharp Focus Realism
- Abstract Expressionism
  - Post-Abstract Expressionism
  - Assemblage
- Formal Abstraction
  - Optical Painting
  - Minimal Painting
  - Geometric Abstraction
  - Kinetic Art
- New Realism
- Environmental Art
- Tek Art
- Documenta
  - Conceptual
  - Happenings
  - Disposables

FAUVISM 1900's

Centered in France, the Fauves, meaning wild beasts, were influenced by the large, bold, flat color areas of Gauguin and the color dissonances of van Gogh. They were interested in the dynamic qualities of color within compositional limitations.

Major artists:

Andre Derain
Raoul Dufy
Henri Matisse
Pablo Picasso
Maurice Vlaminck

ART NOUVEAU OR JUGENDSTIL 1890's — 1920's

Popular in central Europe and Britain as part of a spiritual revolt against the materialism of the time, the group took its name from the Munich magazine *Die Jugend*, or The Youth.

A style of flowing curvilinear lines was produced, with free, loose ornament based on organic forms; e.g., flowers, trees. Found in the work of Gauguin, van Gogh, and Lautrec, the style was reflected in the architectural ornament of Henry van de Velde in Holland and Louis Sullivan in the United States.

Major artists:

Aubrey Beardsley
Gustav Klimt
Edward Munch

ASHCAN SCHOOL 1900's-1930's

This was a group of American Realist painters living in New York, mostly concerned with portraying its slums and squalor — hence the term Ashcan. Colorful and intimate aspects of city life were painted with gray tones in a romantic or sentimental manner. The movement was a reaction to the academic, superficial style endorsed by the Academy.

The original group, called "The Eight," was composed of:

Arthur B. Davies
William Glackens
Robert Henri
Ernest Lawson
George Luks
Maurice Prendergast
Everett Shinn
John Sloan

Other major artists:

George Bellows
Guy Pene du Bois

EXPRESSIONISM 1910's-1940's

Expressionism was primarily central European in origin. Form, color, and space are distorted in search of emotional essence. Light is manipulated for dramatic effect.

The Bridge, or Die Brucke. This form was influenced by van Gogh, African sculpture, and Fauvism and was formed by students from the Dresden Technical School.

It produced distorted but still representational and tangible forms. Heavy, dissonant colors revealed inner responses.

Major artists:

Ernst Barlach
Ernst Kirchner
Emil Nolde
Max Pechstein

The Blue Rider, or Der Blaue Reither. This name was derived from a book by Kandinsky. Influenced by Gauguin, Delaunay, and folk art, this movement absorbed the Bridge Group.

It produced rhythmic, musical expression in which form penetrates form and color penetrates color. Interest in improvisation rather than subjects. First nonrepresentational painting by Kandinsky.

Major artists:

Lyonel Feininger
Alexei van Jawlensky
Vassily Kandinsky
Paul Klee
Franz Marc

The New Objectivity

This was a reaction to German society and politics after World War I and was expressed in satire, directly related to the Purist reform in Paris.

Works were produced that are representational but very intense in mood and clinical in detail. Styles varied; some reflected psychological and nervous sensibility.

Major artists:

Max Beckmann
Otto Dix
George Grosz
Oskar Kokoschka
Kathe Kollwitz
Oscar Schlemmer

Independent Expressionism 1910's-1930's

These independent figurative or representational Expressionists were inspired by Chagall and de Chirico. Their styles were romantic and lyrical compared to other radical innovators of the time. It includes the group called *School of Paris*.

Major artists:

Max Beckmann
Oskar Kokoschka
Wilhelm Lehmbruck
Amedeo Modigliani
George Roualt
Chaim Soutine
Maurice Utrillo

American Expressionists 1920's-1940's

An independent group of artists, some studying in Europe and interpreting theories of Expressionism, interpreted the American scene in strong (sometimes harsh and crude) forms and colors.

Major artists:

Arthur Dove
William Gropper
Marsden Hartley
Winslow Homer
John Marin
Franklin Watkins

ABSTRACTION

Cubism 1906-1930's

Cubism is a method of visualization prompted by Cezanne and stimulated by the simplified geometric forms of African sculpture.

Cubist painting may be viewed in four developmental periods:

1. Instinctive Cubism, as developed by Picasso and Braque, consisted of natural forms reduced to simple angular facets.

   Major artists:

   Georges Braque
   Juan Gris
   Fernand Leger
   Pablo Picasso

2. Analytical or Systematic Cubism in which the planes of objects become partially transparent and sometimes fuse with the background. The viewer is placed in the picture plane, looking at objects from many positions.

   Major artists:

   Albert Gleizes
   Francis Picabia
   Diego Rivera

3. Synthetic Cubism describes compositions in which parts of objects are arbitrarily selected and placed to satisfy the needs of a composition.

   Major artists:

   Marc Chagall
   Stuart Davis
   Robert Delaunay

4. Kinetic Cubism in which an attempt to represent actual movement was added to the techniques of Cubism.

   Major artists:

   Marcel Duchamp
   Raymond Duchamp-Villon
   Joseph Stella
   Max Webber

Cubist sculpture remained experimental, lacking a common denominator that could identify a period.

Major Cubist sculptors:

Alexander Archipenko
Umberto Boccioni
Henri Laurens
Jacques Lipchitz
Pablo Picasso

Futurism 1910's-1920's

Centered in Italy, this off-shoot of Cubism was inspired by a machine and war-glorifying literary movement. It was a style dedicated to violent movement, speed, and aggressiveness or the simulation thereof. Fragmented forms, penetrating shafts of light, multiple exposure, and exciting color were used decisively to convey a sense of movement. Related to the motion pictures.

Major artists:

Giacomo Balla
Umberto Boccioni
Carlo Carra
Gino Severini
Joseph Stella

Orphism 1910's-1920's

Orphism was a movement in French painting that started with the premises of Analytical Cubism. Colors were intensified and compositions were liberated from the object.

Major artists:

Robert Delaunay
Frank Kupka
Morgan Russell
Sonia Terk

Purism 1920's

This reform movement opposed the decorativeness of Cubism and was guided by intellectual theory rather than emotion. A favorite device was equivocal space.

The style suggested the Neo-Classicism of Picasso combined with a Cubist interest in machine forms. Reestablished the importance of everyday objects using the form-language of Synthetic Cubism.

Major artists:

Le Corbusier (Charles Edward Jenneret)
Fernand Leger
Amedee Ozenfant
Oskar Schlemmer

NON-OBJECTIVE ART — Revealed by Vassily Kandinsky in 1908

Neo-Plasticism (de Stijl) 1920's

This movement was organized in Holland to effectuate cooperation between painters and sculptors, architects, and industrial designers.

Their credo identified two basic elements which were applied to painting, sculpture, architecture, furniture, poster design, and typography. These elements were: (1) the rectangle as a basic form; and (2) red, blue, and yellow as the basic colors. They also experimented in film and exerted a strong influence on the Bauhaus.

Major artists:

Theo van Doesburg
Jean Gorin
Piet Mondrian

Suprematism 1910's

Suprematism was a movement founded in Moscow by Malevich, who tried to reduce art to its geometric fundamentals. Enjoyment of these paintings is derived from the perfect aesthetic placement of simple forms and the inherent beauty of circles and squares.

Major artist: Kasmir Malevich

Constructivism 1920's

This form originated in Russia and was named after the assembled constructions of Tatlin. Influenced by Malevich, who sought to liberate art from the representational world.

Open, non-volumetric architectonic constructions of wood and plastic were considered a reaction against the naturalism of Cubism.

Major artists:

Josef Albers
Alexander Calder
Naum Gabo
Lazlo Moholy-Nagy
Ben Nicholsen
Anton Pevsner
Alexander Rodchenko
Vladimir Tatlin

Dadaism 1910's-1920's

Begun in 1916 by Jean Arp and others in Zurich, the term *dada* was selected at random from a dictionary to express the illogical nature of the world which was then immersed in World War I.

A form of serious artistic buffoonery, the movement became the basis of Surrealism and led to the recognition of chance as an element of design. Collages and constructions using ready-made objects were used, along with abstract imagery, to portray the moral corruption and general spirit of negativism of the time.

Major artists:

Jean (Hans) Arp
Marcel Duchamp
Max Ernst
George Grosz
Francis Picabia
Kurt Schwitters
Sophie Taeuber-Arp

SURREALISM 1920's-1930's

A direct outgrowth of Dadaism, Surrealism was the last outstanding movement in European painting. A more constructive romanticism than Dada, Surrealist art was a reassertion of the importance of the individual's psychic life. For Dali, Tanguy, and Magritte, the style consisted of contrasting images and forms in an improbable setting. Another style was non-figurative *automatic* writing as exemplified in the work of Masson, the result of a free and unconscious activity of the hand. Ernst created *frottages* by transferring rubbings of wood grain on the canvas.

Major artists:

Salvador Dali
Paul Delvaux
Max Ernst
Rene Magritte
Andre Masson
Joan Miro
Yves Tanguy

Neo-Romanticism 1930's

Beginning in the late 1920's, this movement represented a psychological escapism similar to the beginning of Romanticism a century earlier.

Influenced by Picasso's Blue Period, sentimental themes included sleeping people and deserted landscapes.

Major artists:

Eugene Berman
Pavel Tchelitchew

Fantasy

The art of the unearthly and unreal has recurred throughout history. Although the styles of various fantasy artists may reflect the current movement, their works are characterized by a natural, unrestricted expression of the imagination. The style can be described as a child-like, or dream-like, world of fantasy under the complete control of the designer's imagination, sometimes reflecting a profound spirituality or moral sense.

Major artists:

Paul Klee
Joan Miro
Odilon Redon

AMERICAN REALISM

The American depression of the 30's and the U.S. participation in World War II generated an increasing interest among American artists in the American scene. This art of social consciousness, although inspired by the pressure of events, took several distinct paths determined by the influences of Romanticism, Surrealism, Abstractionism, and Expressionism. Some of the artists were regionalists, others were satirists; both commented on the social and political events or conditions of their time.

Cubist-Realism (Precisionists) 1920's

This is a realist style controlled by geometric simplification stemming from Cubism.

It is precise, often photographic, art that is stripped of detail to the point that it becomes abstract in its impact.

Major artists:

Alexander Archipenko
Ralston Crawford
Charles Demuth
Jacques Lipchitz
Morton Schamberg
Charles Sheeler
Niles Spencer

Romantic or Surrealistic Realism 1930's-1960's

This is an international movement that has recurred throughout the century with some variations, influenced by Romanticism and Surrealism.

It is a naturalistic or photographic style in which the artist carefully reproduces the elements of nature, but he also creates an emotional tension or a sense of suspense.

Major artists:

Ivan Albright
Eugene Berman
Peter Blume
Edwin Dickinson
Morris Graves
Rockwell Kent
Yasuo Kuniyoshi
Julian Levi
Loren MacIver
Georgia O'Keeffe
George Tooker
Mahonri M. Young

Abstract Realism (American Scene and Regionalism) 1930's

This group of artists integrated the findings of Cubism and Expressionism with the older American tradition.

Although the artists were faithful to actual appearances, the formal and abstract elements of a subject were emphasized but not to the exclusion of simple human values.

Major artists:

Milton Avery
Thomas Hart Benton
Charles Burchfield
John Steuart Curry
Stuart Davis
Arthur Dove
Lyonel Feininger
John Flannagan
Lee Gatch
Malvina Hoffman
Edward Hopper
Gaston Lachaise
John Marin
Hugo Robus
Joseph Stella
Grant Wood

Expressionist Realism (Social Commentators) 1930's

This was the prevailing style of work done under federal government support in the United States, influenced by Expressionism.

Artists communicated their strong feelings about social justice through a sharp, allusive, Realist style.

Major artists:

Leonard Baskin
Hyman Bloom
Aaron Bohrod
Jo Davidson
Adolf Dehn
Philip Evergood
William Gropper
George Grosz
Robert Gwathmey
Marsden Hartley
Karl Knaths
Walt Kuhn
Jacob Lawrence
Jack Levine
Reginald Marsh
Ivan Mestovic
Jose Orozco
Abraham Rattner
Diego Rivera
Ben Shahn
Walter Stuempfig

Magic or Sharp Focus Realism 1940's-1950's

Directly related to the American tradition of the precisionists or "The Immaculates," these painters were nevertheless ideologically independent.

The style develops Realism to a point so precise that it gives the ordinary world a sharpened intensity that sometimes make it mysterious or frightening.

Major artists:

Balthus (Klossowski)
Carlyle Brown
Kenneth Davis
Paul Delvaux
Pierre Roy
Andrew Wyeth

ABSTRACT EXPRESSIONISM 1930's-1960's

This nonrepresentational form of art, sometimes called *informal* or *free-form,* combines the spirits of Abstraction and Expressionism. Starting in Europe but reaching a peak of development in the United States, this style reflects the world of 20th century science through its fluid, dynamic forms just as the solid forms of Realism reflected the 19th century world.

The artist reacts automatically to the medium, projecting a heightened emotional response to a personal experience or feeling. (Instrumental in the formation of the movement were Arshile Gorky and Mark Tobey.)

The movement may be discussed in three categories:

1. Psychic improvisation or free-form abstraction in which the artist may project subconscious images automatically

   Major artists:

   Sam Francis
   Philip Guston
   Seymour Lipton
   Isamu Noguchi
   Jackson Pollock
   Clyfford Still
   Jack Tworkov
   Peter Voulkos

2. Abstract and nonrepresentational but referring to a conscious experience

   Major artists:

   Helen Frankenthaler
   Hans Hoffman
   Franz Kline
   Robert Motherwell
   Theodore Roszak
   David Smith

3. Semi-abstraction based on observation of the outer world

   Major artists:

   William Baziotes
   Adolph Gottlieb
   Willem de Kooning
   Rubin Nakian
   Gabor Peterdi
   Theodoros Stamos

Post-Abstract Expressionism 1950's-Present

A reaction against the formless generalities of Abstract Expressionism, this movement was influenced by Expressionism but interested in the natural world, sometimes to the extent of incorporating natural objects or graphic reproductions in the composition. The assemblage reflects the combined influence of Expressionism and Dadaism.

Major artists:

Reg Butler
Lynn Chadwick
Jasper Johns
Marino Marini
Robert Rauschenberg
Larry Rivers

Assemblage 1950's-1970's

Influenced by Surrealism and Dadaism, and derived from primitive African and Eskimo artifacts, this style relies on the emotional potency of objects or parts of objects reassembled in an artistic format.

Major artists:

Lee Bontecou
Bruce Conner
Joseph Cornell
Richard Stankiewicz

FORMAL ABSTRACTION 1930's-Present

Various phases of Purism, Constructivism and Cubism, explored in the 30's, guided this revolution against Abstract Expressionism.

The style emphasized an intuitional or emotional reaction to the formal characteristics of the art elements without reference to a recognizable environment.

Optical Painting (Op) 1960's-1970's

This movement took inspiration from the works of Mondrian, Albers, and the color-field abstraction.

The Op style is concerned with the way the eye and mind respond to certain visual phenomena to the exclusion of social or emotional comment.

Major artists:

Richard Anuskiewicz
Larry Poons
Bridget Riley
Julian Stanczak

Minimal Painting 1950's-1970's

Influenced by Oriental philosophies, the pioneers of these styles sought to eliminate all the elements which create tension. Rothko, Newman, and Reinhardt begin the search for monumental statements with nothing but pure color and a flat surface. The *color-field* painter, whose style may be termed *painterly* or *hard edge*, sought to establish the painting as an object.

Major artists:

Gene Davis
Sam Francis
Morris Louis
Barnett Newman
Kenneth Noland
Jules Olitski
Ad Reinhardt
Mark Rothko

Geometric Abstraction 1950's-1970's

Painting

Some Minimalists reflect elements of the machine age, emphasizing the impersonal and explicit with broad surfaces of brilliant, textureless paint.

Major artists:

Ron Davis
Ellsworth Kelly
Frank Stella

Sculpture

Influenced by the Constructionists and Purists, and culminating in the 1960's, this sculpture style employed simplified, reductive forms resulting in *primary forms* or *brutalism*.

Extreme monumentality led to environmental sculptures.

Major artists:

Alexander Calder
Anthony Caro
Donald Judd
Richard Lippold
Robert Morris
Louise Nevelson
David Smith
Tony Smith

Kinetic Art 1950's-1970's

Related to theories of Gabo, Moholy-Nagy, and Duchamp, this art form reflects the scientific theories of after-image, movement, time, progression, repetition, and dynamism as well as phenomena of wind and air, gravitation and weightlessness, night and day. (See text by Frank Popper for a complete developmental outline.) Some sculptures are virtually moved by motors or air currents; other pieces depend on the action or movements of the viewer.

Major artists:

Yaacov Agam
Alendander Calder
Jesus-Raphael Soto
George Rickey
Jose de Rivera
Jean Tinguely
Victor Vasarely

THE NEW REALISM (Pop Art) 1960's-1970's

New Realism is an American revolution against abstraction, reflecting a mass-produced, media-promoted product-culture in an impersonal, unemotional acceptance of a worldly society. Real objects and reproduced forms and symbols are represented, sometimes incorported, often satirically, in an attempt to integrate mass culture with the "fine arts."

Major artists:

Jim Dine
Robert Indiana
Richard Lindner
Roy Lichtenstein
Escobar Marisol
Claes Oldenburg
James Rosenquist
Wayne Thiebald
Ernest Trova
Andy Warhol
Tom Wesselman

Sculptors who express social commitment rather than Pop skepticism are:

Frank Gallo
George Segal

ENVIRONMENTAL ART 1925-1970's

This art form was conceived by Kurt Schwitters with his series of Merz constructions; the Environment projected his thoughts and feelings on a large scale. Generally used are large structures or rooms that can be walked into, the appearance of which can be manipulated by the viewer, by his/her actions or presence.

Major artists:

Stanley Landsman
Edward Kienholz
Rockne Krebs

TEK ART 1960's

Artist and engineer have collaborated to achieve a revolutionary art process. A group called Experimentation in Art and Technology (EAT) organized and arranged working relationships between artist and engineers. Their works deal with light, television, and electronics and should be viewed in terms of *process* rather than *content*.

Major artists:

Les Levine
Nam June Paik
Robert Rauschenberg

Holography is a system of producing three-dimensional images through the use of laser rays.

Major artist: Billy Apple

DOCUMENTA

These are art statements that must be documented by photographs, drawings, or statements in order to be related or preserved due to their temporary or imaginary nature.

Conceptual Art

This is a nonobject art form that often exists only in the mind as an idea. Works are usually so large in scale that they are temporary, submitting to nature. Some works are offered as a source of information rather than a phenomena.

Major artists:

Christo
Dennis Oppenheim
Richard Serra

Happenings

This form is a spontaneous, involved extension of an *art* or *collage environment* sensitivity, including factors of sound, time duration, gestures, sensations, and odors. When staged, the "happening" requires the spectator to produce his/her own plot, one that is meaningful to him/her.

Major artists:

Jim Dine
Allan Kaprow
Robert Whitman

Disposables 1960's-Present

Reaction to the built-in obsolescence of commercial products, these forms are mass-produced for low unit cost and wide distribution. Earthworks may be included in this category.

Major artist: Les Levine

APPENDIX C

MOVEMENTS AND STYLES IN 20TH CENTURY ARCHITECTURE

The 20th century introduced a generation of giants who created a new style of architecture entirely independent of the past. Architects were stimulated by the increasingly rapid invention of new building materials and the development of engineering techniques that allowed for their incorporation into architectural design.

The rising cost of land in the later part of the 19th century city made commercial buildings of more than six stories desirable, and the passenger elevator made them practicable. Louis Sullivan was most prominent among American architects of the day who struggled to give unity to these elevations that had no historical precedent. Prior to this era, the architect and architectural historian were one. As a historian, the architect would visit buildings of the past, draw, measure, describe and date them, and then produce imitations of what he had seen.

The major movements and styles in 20th century architecture are:

Eclecticism
Orientalism
Art Nouveau
Craftsman Style
Structuralism
Post-Art Nouveau
American Styles 1890-1920

- Prairie Style
- Western Stick Style
- Mission Style
- Bungaloid

Modern
Functionalism
American Styles 1915-1920

- Spanish Colonial Revival
- Pueblo Style

Expressionism
International Style (Bauhaus)
Miesian
New Formalism
Neo-Expressionism
Brutalism
Geodesic 1940

ECLECTICISM 1880's-1910's

The Victorian, Edwardian, and Georgian styles of England and the Beaux-Arts style in France and America continued to influence architecture into the 20th century to the extent of overall elevation and plan. Architectural details and ornamentation gradually assumed a more simplified, rectangular format with increasingly proto-Art Nouveau embellishment.

Major architects:

Arthur H. Mackmurdo — No. 25 Cadogan Gardens, London
E. A. Rickards — Westminster: Central Hall, London
George Walton — Kodak (shops), Strand and Brussels
The Leys, Elstree

ORIENTALISM

Progressive architects found new sources of inspiration in the decorative arts of the Orient, in the arts of primitive peoples, in European peasant crafts, and in Art Nouveau.

ART NOUVEAU 1890's-1920's

The first phase since the Rococo in the creation of completely new forms represented a break from imitative architecture. The free-flowing, natural lines that characterize columns, arches, and cornices are derived from Turkish and Moorish sources. The movement was a minor one in America.

Major architects:

Giuseppe Brega — Via Republica, Pesaro, Italy
Antoni Gaudí — Casa Batlló, Barcelona, Sagrada Familia
Charles Rennie Mackintosh — Glasgow School of Art, Hill House, Helensburgh, Scotland
Louis Comfort Tiffany — Produced architectural stained glass.
Laurelton Hall, Long Island
C. F. Annesley Voysey — The Orchard, Chorley Wood, England

CRAFTSMAN STYLE 1880's-1940's

A reaction to machine production, this style was concerned with considerations of plan, use of materials, and structural methods with emphasis upon comfort, practicality, and honesty. It was characterized by a lack of ornament, exposed interior framing, and beams in shingled houses. The influence came from the aesthetic philosophies of William Morris, 19th century furniture and interior designer, and Charles Eastlake, author of *Hints on Household Taste — 1868.*

Major architects:

Henry Hobson Richardson — R. T. Paine House, Waltham, Mass.
William Purcell and George Elmslie — Bradley residence, Woods Hole, Mass.
Gustav Stickley — "Mission" furniture, author of *Craftsman Homes — 1909*

STRUCTURALISM 1890's-1920's

The Commercial Style of the late 1800's influenced this movement in America, giving logical architectural form to the evolving industrial technology. They explored the use of steel columns and non-loadbearing curtain walls. Beaux Arts-inspired ornament was naturalistic but more formalized than Art Nouveau and was often cast in iron.

Major architects:

Dankmar Adler — Prudential Building, Buffalo
George Grant Elmslie
Auguste Perret — Theatre des Champs Elysees, Paris (First totally reinforced concrete frame)
Louis Henry Sullivan — Wainwright Building, St. Louis

POST-ART NOUVEAU

This was a simple yet elegant style incorporating flat, right-angled surfaces sometimes accented with a simple decorative trim. It stressed the unity of architecture, decor, and furnishings. Refined Nouveau interiors were designed by Gustav Klimt.

Major architect: Josef Hoffman — Palais Stoclet, Brussels

AMERICAN STYLES 1890-1920

Prairie Style

Mostly two story with single story wings and an emphasis on the horizontal (low roofs and ribbon windows), this style relates directly to the flat beauty of the prairie. An *organic* style that was influenced by Japanese architecture.

Major architects:

Barry Byrne — Clarke House, Fairfield, Iowa
Marion Mahony — Mueller Houses, Decatur, Illinois
Frank Lloyd Wright — Willits House, Highland Park, Illinois; Robie House, Chicago

Western Stick Style

Wood-framed and often shingle-covered, these horizontal designs are broken with exposed framing and supports. Influenced by the Swiss chalet and the Japanese style.

Major architects:

Charles Sumner and Henry Mather Greene — Blacker House and Gamble House, Pasadena, California

Mission Style

Characterized by its arches and tiled roofs, this California counterpart of the Georgian Revival in the eastern states is a forerunner of the Spanish Colonial Revival. Walls are nearly always smoothly plastered.

Major architect: A. Page Brown — Columbian Exposition Building, Chicago

Bungaloid 1900-1920

This was a small, single-story house with dormers. The term was derived from a corruption of the Hindu *bangla*, meaning *belonging to Bengal*, and used by the British in India to signify a low house with veranda.

Major architects: Greene Brothers — Bandini Bungalow, Pasadena

MODERN 1920's-1930's

In this ornamental style, predominantly rectilinear with geometric curves and motifs, fluting and reeding, chevrons and zigzags are used. Verticality and setbacks are universal features of skyscrapers of this period. This style was inspired by the Exposition des Arts Decoratifs held in Paris in 1925.

Major architects:

Charles Holden — 55 Broadway, London
Raymond Hood — Apartment House, 84th Street, New York
Ely Kahn — Casion Building, New York
Eliel Saarinen — Railroad Station, Helsinki
Trost and Trost — Luhrs Tower, Phoenix, Arizona

FUNCTIONALISM 1900-1920's

Inspired by Cubism, Functionalism was developed through the aesthetic interaction of planes. A principle applied to furnishings as well, this movement was known as De Stijl in Holland and expressed by the Bauhaus in Germany.

Major architects:

J.W.E. Buys — De Volharding, The Hague
Tony Garnier — Cite Industrielle, Lyon (first city design based on the needs of a town)
Adolf Loos — Steiner House, Vienna
Jacobus Oud — The Shell Building, The Hague
Gerrit Rietveld — (Utrecht villa known for furnishings)

AMERICAN STYLES 1915-1920's

Spanish Colonial Revival

Low-pitched, red-tiled roofs; parapets; arches; and plastered walls are characteristic of this Spanish-inspired style.

Pueblo Style

This massive-looking, archless style features a projecting roof beam or *viga*. Plastered walls with a stepped-up roofline imitated Indian community houses.

EXPRESSIONISM 1910-1925

A mainly German movement and a reaction to World War I, the style was a mixture of sharply-curved forms and jaggedly-cut brickwork. It introduced the motif of streamlining which later influenced American industrial design.

Major architects:

Fritz Hoeger — Childhaus, Hamburg
Erich Mendelsohn — Einsteinturm, Potsdam; Maimonides Hospital, San Francisco
Hans Poelzig — Grosses Schauspielhaus, Berlin

INTERNATIONAL STYLE 1920-1950

This style is characterized by a complete absence of ornament and by forms in which effects of mass and weight are minimized for the sake of an effect of pure volume. Flat roofs and flush windows that turn corners are achieved through skeleton construction of steel or reinforced concrete and cantilever.

Major architects:

Alvar Aalto — Sunila Sulphate — cellulose plant, Kotka, Finland
Marcel Breuer — Cooperative Dormitory, Vassar College
Le Corbusier — Unite' d'Habitation, Marseilles, France
Walter Gropius — Bauhaus, Dessau, Germany
Harvard Graduate Center, Cambridge, Mass.
Raymond Hood — McGraw-Hill Building, New York
Pier Luigi Nervi — Palazzo delle Espesizoni, Turin, Italy
Richard Neutra — Lovell "Health" House, Los Angeles
Gio Ponti — Pirelli Building, Milan, Italy
Mies van der Rohe — M.L. King Library, Washington, D.C.

MIESIAN 1940-1970

Regular and precise rectangular forms, patterned by modules outlined in steel, are surfaced with glass. Fins and exposed beams establish a strong symmetry. This style, identified with Mies van der Rohe, is an outgrowth of the International Style and is widely copied and imitated.

Major architects:

Jacques Brownson — home, Geneva, Illinois
Gordon Bunshaft — Lever House, New York
Philip Johnson — home, New Canaan, Connecticut
C.F. Murphy Association — Continental Insurance Building
I.M. Pei — Mile-High Center, Denver
Mies van der Rohe — Seagram Building, New York
Lake Shore Apartments, Chicago
Eero Saarinen — G.M. Technical Center, Michigan
Skidmore, Owings and Merrill — Inland Steel, Chicago

NEW FORMALISM 1950-1970's

This uses typically self-contained, free standing blocks of smooth surfaces, often ornamented with screens or grills, and supported on fully modeled columns.

Major architects:

Philip Johnson — Dumbarton Oaks Museum, Washington, D.C.
Edward Durell Stone — Kennedy Center, Washington, D.C.
Minoru Yamasaki — Wayne State University, Detroit

NEO-EXPRESSIONISM 1950's-1970's

Sweeping curves and concave, convex, or faceted surfaces provide the continuity of form that gives these buildings unity. A dynamic style that employs arches and vaults to obtain a sculptural effect.

Major architects:

Eero Saarinen — Kennedy Airport, New York
Dulles Airport, Virginia
Ingalls Hockey Rink, Yale University
Paolo Soleri — Soleri Studio, Scottsdale, Arizona

BRUTALISM 1950's-1970's

Mainly rough surfaced concrete walls with holes for windows and long or tall openings form a *flesh and bones architecture*. Named after Peter Smithson's nickname *Brutus*.

Major architects:

Tasso Katselos — home, Pittsburgh, Pennsylvania
Paul Rudolph — Art and Architecture Building, Yale University
Alison and Peter Smithson — Public School, Hunstanton, Norfolk

GEODESIC 1940-Present

Sphere shaped steel and glass structures using the tetrahedron to create huge interior spaces. This structural form is envisioned as a means of controlling environments over large segments of land.

Major architect:

Buckminster Fuller — Expo '67, Montreal